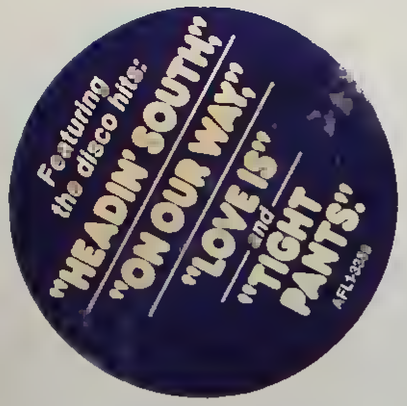
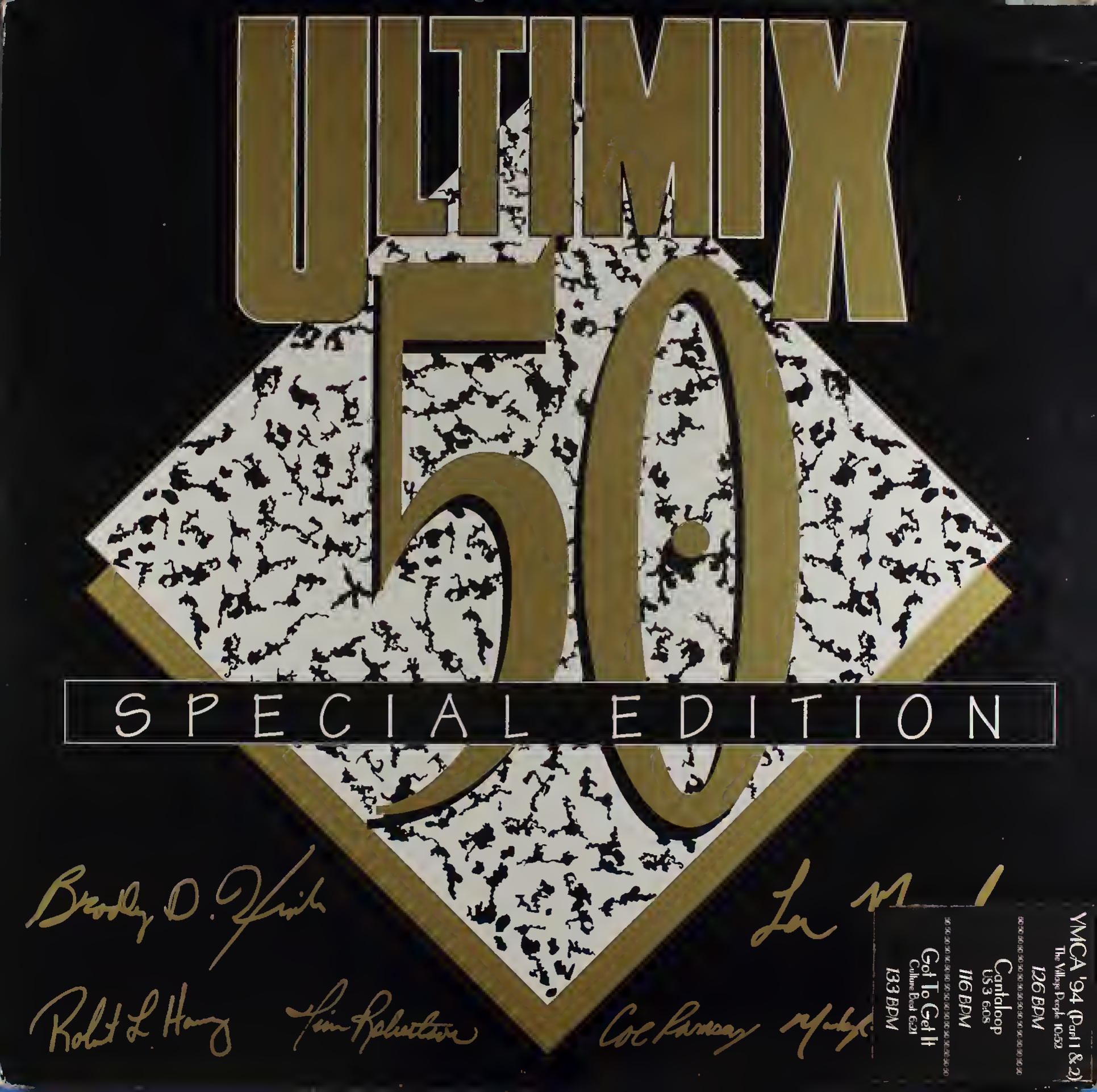
Heading South Album





45

RFM


ULTIMIX
5.0
SPECIAL EDITION
YMCA '94 (Part 1 & 2)
The Village People 10:52
126 BPM
Cantaloop
US 3 6:05
116 BPM
Got To Get It
Culture Beat 6:21
133 BPM

Special Thanks To:

Dave Jurman John Strazza Johnny Coppola Michael Becker Steve Bartels Lance Walden Rick Squillante Iris Dillon
Craig Kostich Gina Stover Debra Pelton Shaye Shullwold Mario Rios Franco Iemmello Tommy Nappi Frank Murray
Frank Ceraolo Liz Montalbano Dave Lombardi George Hess Brad LeBeau Keith Cowen Bobby Shaw
Marco Navarro Michelle Levan Dave Costanza Jurgen Korduletsch Bryan Cronin Michael Hacker
Peter Albertelli Rich Christina Joey Carvello Steve Stoff Charles Dixon Cary Vance Bari G.
Bruce Carbone Corrie Robbins Craig Kallman Michelle Santosuosso Mojo Nicosia Bill Brown
Kevin Carroll Victor Lee Howard Kessler Bobby Ghossen Kara Sue Laura Kuntz
Manny Lehmand Lenny Robbins Mika Talvitie Pete Russo Andy Panda
Kelly Schweinsberg John Trienis Marty Bleckman Monica Lynch
Claudia Cuseta Harry Towers Stacet Banet Nina Easton
Chris Barbosa Mark Liggett Ian Levine Tony Morales
Iris Gordy Conte Chung Joe Hecht Ramon Wells
Tony Monte Jako Joann Woodworth
Vince Pellegrino Bobby Orlando
Mike Lubin Aldo Marin

50

Paul Cline Pete Loeb
Rusty Garner Robbie Miller
Luther Campbell Wresch Dawidjan
Mike Paz Paul Rehm Dan Miller Mike Gee
Bryan Chin Sheila Strom Bobby Shea Phil Jones
Bobby Judge Sumner Peek Lance Leake Jason Willmon
Walter McLean Chris Wasmund Ben Jones Giuseppe Palumbo
Ray Kennedy Age Holgersen Eric Lopez Darrin Rich Bryan Hale
Mark Junium Chuck Walls Dan Shaffer Roy McLeod Kevin Okada Dave Gillen
Kurtis Urbina Beau Krane Patrick Cowley Shawn Miller Mike Peters Joseph Watt
Gary Givant Johnny Phillips Kennedy Tanso Andrew Starr Ann Robbins Harry Belcastro
Craig Takaoka Randy Kling Tony Butler Jeff Brown Clint Jackson Pete Werner Jim Robinson
Howard Holben Roy Malig Stan Getz Ron Shoup Gary Hayslett Chad Harris Brian Perkins Shoji Suzuki
Ray Cooper Dave Butler Carl Gross Joe Ragona John Taylor Allen Hadden Rocky Laporte Oliver Gravel
Laura Massengale Jan Massengale Chuck Nice John Deets Suzie Chandler Janet Williams Dean Colburn Geoff Knowles


IS IT SIN

Is It Sin: (Club Mix) 5:42 (ASCAP)

Written, Arranged, and Performed by Da Vida. Produced by Michael Pantaleone; Co-Produced by Ray Pantaleone and Da'Vida. Recorded and Mixed at Pantal Productions, Trenton, N.J., Remixed by Bill Whypp & Michael Pantaleone at E-M-One Studio, Trenton, N.J. Digital Mastering by Kenneth Lee, Jr., Rocket Lab, San Francisco, CA for SkyLyne Records

Is It Sin: (Radio) 3:04 (ASCAP)

Written, Arranged, Performed, and Produced by Da Vida; Co-Produced by Michael Pantaleone. Recorded and Mixed at Pantal Productions, Trenton, N.J. Remixed by Bill Whypp and Michael Pantaleone at E-M-One Studio, Trenton NJ Digital Mastering by Kenneth Lee, Jr., Rocket Lab, San Francisco, CA for SkyLyne Records.

Photography by: Angela Raike

From the compact disc "Funky New Jack Nation", SkyLyne Records SLRV1CD.

Special thanks to:

God, Mom, Dad, Ed, Mike & Ray Pantaleone, Angela Raike, E-M-One Studio (Bill & Rosanne Whypp), SkyLyne Records Executive Producers (Jeff Britto, Russell Montiero Jr., & Rudy Callandret). To all D.J.'s and radio stations for bringing the music to the people, and many thanks to those who have influenced my life in a positive way

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LABEL COPY A&M RECORDS, INC. JESSE JOHNSON SP-12214 P.O.#29D83 OCTOBER 14, 1986 Angel

Revised 10/16/86: Static Automatic Mix deleted as sub-title on "A" side.

SIDE A (SP-012214-A)

1. Crazay (Featuring Sly Stone) 8:18
   Remix

2. Crazay (Featuring Sly Stone) 6:45
   Dub Version

(Jesse Johnson)Shockadelica Music/Almo Music Corp. (ASCAP)

SIDE B (SP-012214-B)

1. Crazay (Featuring Sly Stone) 4:21
   Paul Edit

   Paul Edit by Cameron Paul

2. Crazay (Featuring Sly Stone) 4:32
   7" Remix

(Jesse Johnson)Shockadelica Music/Almo Music Corp. (ASCAP)

ARTIST: Jesse Johnson

Produced by Jesse Johnson for J.W.J. Productions, Inc.
Executive Producer: John McClain
Mixed by Bruce Forest
Additional Production by Bruce Forest
Engineered by Frank Heller
(Original version appears on the A&M album "Shockadelica" SP-5122)

SPECIAL INSTRUCTIONS:
1. Mark both sides Stereo 45 RPM.
2. Promo lines under A&M logo must read: Promotion Copy Not For Sale.
3. For Djs use Dj label background, plain white die cut sleeve & special jacket.
4. For Commercials use A&M album label background, plain white die cut sleeve & special jacket.
5. Djs and Commercials are exactly the same.
6. Please do not abbreviate any names on label copy.
7. ©1986 A&M Records, Inc.

RECORD INFORMATION SHEET	[X] PCP [ ] RE [ ] CW	RELEASE DATE August 27, 1979	PRICE $7.98	CODE SRM-1-3782
FROM Phonogram, Inc.	[X] RECORD [ ] 4-TRACK MUSICASSETTE [ ] 8-TRACK CARTRIDGE			LABEL Mercury
TAPE FILE NO SRM-1-3782	SPEED 33 1/3	CATEGORY LP	RECORD DIA. 12"	(P) 1979 (C) 1979
				PUBLISHER IN U.S.A.

LARRY RASPBERRY & THE HIGHSTEPPERS
NO ACCIDENT

MATR 1

SIDE A

1. OLDER WOMAN-3:31	2-55275	Shifryleepole Music/ Cookhouse Music(BMI)
2. BETTY-5:11	2-55276	Shifryleepole Music/ Cookhouse Music(BMI)
3. HARD WAY OUT-4:39	2-55277	Cookhouse Music(BMI)
4. AIN'T ENOUGH OF YOUR LOVIN'-4:21	2-55278	Cookhouse Music (BMI)

SIDE B

1. I'M GONNA FORGIVE YOU AGAIN-3:52	2-55279	Shifryleepole Music/ Cookhouse Music (BMI)
2. WHERE DID YOU LEAVE YOUR LOVE TONIGHT-3:33	2-55280	Murfeezongs(ASCAP)/Chriswood (BMI)
3. PLEASE FORGIVE A FOOL(SONG FOR MISSY)-3:47	2-55281	Shifryleepole Music/ Cookhouse Music (BMI)
4. WHEN IT COMES TO LOVIN' YOU'RE A REAL ENCYCLOPEDIA-2:23	2-55282	Shifryleepole Music Cookhouse Music (BMI)
5. IT CAN'T BE DONE-3:46	2-55283	Cookhouse Music (BMI)

All songs written by L. Raspberry except "Where Did You Leave Your Tonight" written by R. Murphy/ B. Wood)

Produced by Ralph Murphy for Picalic Productions(to be shown on labels)

NOTE TO PLANTS 9110.120 (TO BE SHOWN ON LABELS-SIDES A & B) STEREO

Available on Musicassettes and Stereo 8 track tapes-MCR-4-1-3782/MC-8-1-3782

ALSO AVAILABLE ON MUSICASSETTE AND 8 TRACK TAPES [ ] NOT AVAILABLE FOR EXPORT [X] AVAILABLE FOR EXPORT

RECORDING DATES	1. 7/79	2. 7/79
PUBLICATION DATE	SIDE A: 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5 [ ] 6 [ ]	SIDE B: 1 [ ] 2 [ ] 3 [ ] 4 [ ] 5 [ ] 6 [ ]

FOR FOREIGN LICENCEES ONLY

1 [ ] 2 [ ] 3 [ ] 4 [ ] 5 [ ] 6 [ ] 7 [ ] 8 [H]

FIXATION DATE	GPG NO. 9110.120

Hecker, Höller, Tracks

Side A:	I	9:03
Side B:	II	15:25
Side C:	III	8:23
	IV	1:28
	V	1:47
Side D:	VI	8:23
	VII	1:01
	VIII	1:47

Written, Produced and Recorded by Florian Hecker
Software Design: Alberto de Campo, Tommi R. Keränen
Artwork on Cover and Inside: Carsten Höller

Layout: Tina Frank
Cut by Rashad @ Dubplates & Mastering
Semishigure SEMI 010 http://www.bottrop-boy.com info@bottrop-boy.com
© Florian Hecker 2007 Published by MuteSong Ltd. UK

Acknowledgements: Russell Haswell, Carl Michael von Hausswolff, Attilio Maranzano, Akiko Miyake

RCA

Victor



Headin' South

Southern Exposure

Side A Stereo
AFL1-3389-A

1 Headin' South 7:55
2 On Our Way 9:38

(Pedersen-Rodack)

Produced by Willi Morrison & Ian Guenther
A THREE HATS PRODUCTION

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1979 RCA RECORDS

RCA



Victor

Headin' South

Southern Exposure

Side B Stereo
AFL1-3389-B

1 Love Is 11:48
2 Tight Pants 6:01

(Pedersen-Rodack)

Produced by Willi Morrison & Ian Guenther
A THREE HATS PRODUCTION

TM(s) ® RCA CORP.—MADE IN U.S.A.
© 1979 RCA RECORDS

Featuring
the disco hits:

"HEADIN' SOUTH,"

"ON OUR WAY,"

"LOVE IS"

and

"TIGHT PANTS."

AFL1-3389

Hung Jury Records, Inc., P.O. Box 1454, Baltimore, MD 21203 (410) 258-1244 www.hungjuryrecords.com

HUNG JURY RECORDS

BOUNCE

Wylie McCroery

Side A

33 1/3 RPM

1. Album Version
2. Radio Version
3. Instrumental

Executive Producers: JM and DL
All tracks produced by KHRYS for Hung Jury Productions
All songs publishing: Woodlawn Boyz Music (BMI)
Marketed and Distributed by
Hung Jury Records, Inc.

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Hung Jury Records, Inc., P.O. Box 1454, Baltimore, MD 21203 (410) 258-1244 www.hungjuryrecords.com

HUNG JURY RECORDS

ROCK SOMEBODY / INDY OF THE EAST

Wylie McCroery (featuring Tonto)

Side B

33 1/3 RPM

1. Rock Somebody (Album Version)
2. Indy Of The East (Album Version)

Executive Producers: JM and DL
All tracks produced by KHRYS for Hung Jury Productions
All songs publishing: Woodlawn Boyz Music (BMI)
Marketed and Distributed by
Hung Jury Records, Inc.

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INTERNATIONAL

S.A.D.O.

S.A.D.O.
PROMO I

STEREO

N 0115-5
45 rpm
℗ + © 1988

Side A

GAMBLIN' FOOL

3:18

Music: Ch. Kuhlmey Lyrics: A. Cook

Re-recorded at PREUSSEN TONSTUDIO, Berlin
Published by Wintrup Music America Inc.


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INTERNATIONAL
S.A.D.O.
S.A.D.O.
PROMO I
STEREO
N 0115-5
45 rpm
℗ + © 1988
Side B
RICHES MAKES ENEMIES
3:19
Music: J. Powileit Lyrics: A. Cook
Published by Wintrup Music America Inc.

DI-WIN RECORDS



Side A
33 1/3 RPM
Stereo

Produced & Arranged By:
LUCAS JASMIN

NO. 105192119

Co-Producer:
Dianna Lee Finn
Pre-Production:
Teddy Studetill / Studetill Studio
Mfg.: Suntown Rec., Miami, Fl.

Dianna Lee Finn

"Merry Bells At Christmastime"

VOCAL 4:50

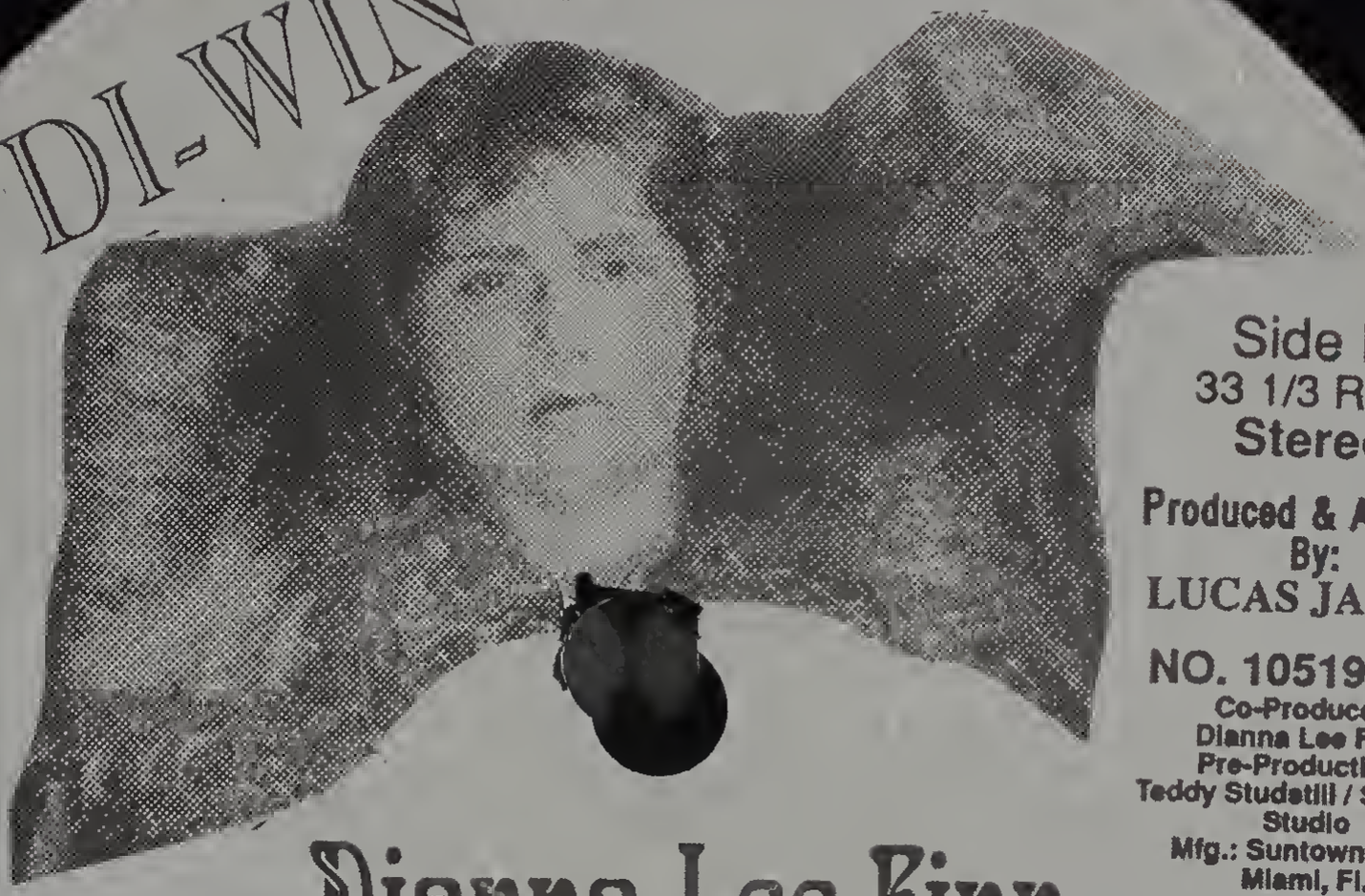
(Dianna Lee Finn)

Publisher: DI-WIN RECORDS 1988
Copyright: Dianna Finn DI-WIN RECORDS © ℗ 1988

Dedicated To: W. FOSTER

DIST.: JERRY BASSIN DISTRIBUTORS • MIAMI, FL. • (305) 621-0070 • J. PROFFITT, EXT. 277 • FAX (305) 621-0465

DI-WIN RECORDS



Side B
33 1/3 RPM
Stereo

Produced & Arranged By:
LUCAS JASMIN

NO. 105192119

Co-Producer:
Dianna Lee Finn
Pre-Production:
Teddy Studstill / Studstill Studio
Mfg.: Suntown Rec., Miami, Fl.

Dianna Lee Finn

"Merry Bells At Christmastime"

INSTRUMENTAL 4:50

(Dianna Lee Finn)

Publisher: DI-WIN RECORDS 1988

Copyright: Dianna Finn DI-WIN RECORDS © ℗ 1988

Dedicated To: W. FOSTER

DIST.: JERRY BASSIN DISTRIBUTORS • MIAMI, FL. • (305) 621-0070 • J. PROFFITT, EXT. 277 • FAX (305) 621-0465


spring
RECORDS
MILLIE JACKSON
45 RPM
STEREO
SIDE 1
26
PRO 195
(PRO 195-AS)
1a. MESS ON YOUR HANDS
(Sam Dees)
b. FINGER RAP
(M. Jackson/B. Shapiro)
Produced by Brad Shapiro & Millie Jackson
for Keishval Enterprises, Inc.
From album SP-1-6737 "HARD TIMES"
℗ 1982 PolyGram Records, Inc.
MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC. 810 SEVENTH AVENUE, NEW YORK, NY 10019


spring
RECORDS
MILLIE JACKSON
UNBLEEPED VERSION
CAUTION: AUDITION
45 RPM
STEREO
SIDE 2
26
PRO 195
(PRO 195-BS)
1a. MESS ON YOUR HANDS
(Sam Dees)
b. FINGER RAP
(M. Jackson/B. Shapiro)
Produced by Brad Shapiro & Millie Jackson
for Keishval Enterprises, Inc.
From album SP-1-6737 "HARD TIMES"
℗ 1982 PolyGram Records, Inc.
MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC. 810 SEVENTH AVENUE, NEW YORK, NY 10019



YMCA (Parts 1 & 2)

The Village People 10:52 (126 BPM)

Intro	(32-32)
Break 1	(32)
Break 2	(32-32)
Break 3	(32-32)
Break 4	(32-32)
Break 5	(32-32)
End	Cold

Mix by Tim Robertson



Cantaloop

US 3 6:08 (116 BPM)

Intro	(32)
Break 1	(32)
Break 2	(32)
Break 3	(32-32-32)
End	Cold

Mix by Roonie G.

Got To Get It

Culture Beat 6:21 (133 BPM)

Intro	(32)
Break 1	(32)
Break 2	(32-32)
End	Cold

Mix by Rob Harvey


ZAZOO
RECORDS
1909
CHEWING GUM
HIT COMPANY
SIDE A
1. "CHEW IT, CHEW IT" •
THE BUBBLE GUM MEGA MIX
(Radio Edit) 4:47
2. "CHEW IT, CHEW IT" •
THE BUBBLE GUM MEGA MIX
(The Boo-Dah-Boo-Dah-Hit Mix) 6:15
33 1/3 RPM
STEREO
HAL 12458
0 53993 14581 4
CHEW IT, CHEW IT - THE BUBLEGUM MEGA MIX: a. The Bubble Gum Beat (Rocci, Lessenick / Bancroft, Rochelle) b. Chewy, Chewy (Levine, Resnick) c. Yummy, Yummy (Levine, Resnick) d.Simon Says (Chiprut) e. 1-2-3 Red Light (Trimachi) f. Mercy: Trad. (Arr. G. Rochelle) g. Get Up and Stamp Your Feet (Rocci / Rocci, Bancroft) h. Chewy Chewy (Levine, Resnick) i. Let's Do It (Rochelle) j. Doin' The Boo Dah (Rochelle)
SIDE B
3. GIMME YOUR LOVE 2:58 • 4. ROLL IT UP 5:32
(Hömig, Gusovius, Rochelle / Rochelle, Hire) . (Obst, Schaue / Rochelle)
PRODUCED by G. ROCHELLE for CANDY MUSIC
PROGRAMMING by PURE ENERGY
RECORDED & MIXED at MAINSTREAM-STUDIO, COLOGNE
and FAIRLAND STUDIOS, BOCHUM
LICENSED by CANDY-MUSIC
℗ 1993 Zazoo Records
Made in USA
MARKETED & DISTRIBUTED BY HOT PRODUCTIONS · 7360 SW 8 ST · MIAMI, FL 33155


THE
BUBBLEGUM
MEGAMIX


SEMP PRODUCTION
"BOOGIE BEAT '77"
SIDE A
SSL-0016
All rights reserved
Carnival Woman 4.30
Crawfie 3.47
Bocgie Beat '77 4.04
Music Pan 3.27
My Parade 4.05
All songs composed and sung by
Slinger Francisco
Arranged by U. Belfast & S. Francisco


SEMP PRODUCTION
"BOOGIE BEAT '77"
SIDE B
SSL-0016
All rights reserved
Woop Wine 3.37
Sexy 4.30
Tell San Fernando 3.28
Mr. Mama Yoh 3.50
The Old Bed 3.50
All songs composed and sung by
Slinger Francisco
Arranged by U. Belfast & S. Francisco

Portrait®

LORIMAR™

DEMONSTRATION—NOT FOR SALE

33⅓ RPM

STEREO

℗ 1980 CBS Inc.



AS 886

XSM 168407

Time: 3:13

BOB COOK

WHO SHOT J.R.

-B. Cook-

Publisher: Home Grown Music/Waterhole 1 Music (BMI)

Arranged and Produced by Bob Jenkins
for Family Productions

Executive Producers: Artie Ripp, Lennie
Petze and Jay Levy

Portrait is a trademark of CBS Inc

Portrait®

LORIMAR™

DEMONSTRATION—NOT FOR SALE



33⅓ RPM

STEREO

℗ 1980 CBS Records

AS 886
XSS 168408
Time: 3:47

LARRY HAGMAN

BALLAD OF THE GOOD LUCK CHARM

-M. Murray - P. Callander-

Publisher: Pending

Produced by Mitch Murray and Peter Callander

Executive Producers: Artie Ripp, Lennie Petze and Jay Levy

Portrait is a trademark of CBS Inc


PANTHER
RECORDS


NEWTON
SONS OF DAVID
Freak Out Your Mind
Crusader Hard Times Mix
Crusader
Ouwendijk/Davidson/Davidson
Partner Records BB PANTHOS
Pacific, T +44 (0) 1224 252768

Unity
104

Bernie Senensky
FRIDAY THE 14TH



SIDE ONE

EPIPHANY (B. Senensky) 6:40
WHITE'S BLUES (B. Senensky) 7:05
STEPPIN' * (Don Menza) 4:56

All tunes published by: Beloved Gift Music (PROCAN)
except * Rodon Music Co. (ASCAP)
WRC1-6065

Unity

104

Bernie Senensky

FRIDAY THE 14TH



SIDE TWO

FRIDAY THE 14TH (B. Senensky) 5:43
PEPPER'S GONE (B. Senensky) 4:04
IF I SHOULD LOSE YOU + (Al Robin/R. Rainger) 8:43

All tunes published by: Beloved Gift Music (PROCAN)
except + Famous Music Corp.

WRC1-6065

LISTENIN PARLOR

ONE GROOVY COCOANUT

featuring Angela Lewis

Day Dream Side

Stereo
33 1/3 RPM
LPR11212-A



Dream Come True

1. 12" Vocal Mix (9:00)
2. 12" Vocal Inst. (9:00)
3. Radio Edit (4:30)

(Brian Bristol / Angela Lewis, BMI)

Executive Producers
Yhorgos "Panomo" Pinto for D2E Productions Inc.
and One Groovy Cocoanut for Topio House Prod.
Produced, Arronged and Mixed by
One Groovy Cocoonut for Tapio House Productions
Recorded at "The Funklab", Wheaton, MD
Digital Edits by Jeff Jocobson at
Kitchen Sync Prod., Silver Spring, MD

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LISTENIN PARLOR

ONE GROOVY COCOANUT

featuring Angela Lewis

Nocturn Side

Stereo
33 1/3 RPM
LPR11212-B



Dream Come True

1. Deep Vocal
2. Deep Instrumental

(Brian Bristol / Angela Lewis, BMI)

Executive Producers
Yhorgos "Panama" Pinto for D2E Productions Inc.
and One Groovy Cocoanut for Tapia House Prod.
Produced, Arranged and Mixed by
One Groovy Cocoanut for Tapia House Productions
Recorded at "The Funklab", Wheaton, MD
Digital Edits by Jeff Jacobson at
Kitchen Sync Prod., Silver Spring, MD

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ALLEN
STREET
NYC

ALLEN ST. NYC PRESENTS

"LA FACTORIA DEL SABOR"

SIDE A

ASP #005



LIMITED EDITION VINYL

A1. FLAVA FACTORY - OOH AHH
A2. TWO X 2 - THE WAY YOU SHAKE IT

ALLEN ST. NYC 212-254-4500
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ALLEN
STREET
NYC

ALLEN ST. NYC PRESENTS

"LA FACTORIA DEL SABOR"

SIDE B

ASP #005



LIMITED EDITION VINYL

B1. J. PIMPSTA - MERENGUE FUNK DANCE
B2. INDIGO & JOHNNY RAP - QUIEN TIENE TU AMOR

ALLEN ST. NYC 212-254-4500
AN ASSOCIATE OF RADIKAL/POPULAR RECORDS
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©2002

KAI-SUN MATEEN

SIDE B

4) RADIO MIX (16TH)
5) INSTRUMENTAL (16TH)
6) A CAPPELLA

PRODUCED BY:
WALTER R. BROOKS JR. AND
KEVIN GRADY
RECORDED @ CYBERTIME AND
MIXED BY: HERM HINES
MASTERED BY: HERB POWERS JR.
@ THE HIT FACTORY

NJM entertainment

"THOW U'R HANDS UP"

K. GAINES, W. BROOKS
ADDIE'S BOY'S MUSIC (ASCAP) MESKE COHEN MUSIC (BMI)

NJM ENTERTAINMENT 292 14TH AVE PENTHOUSE SUITE NEWARK NJ. 07103 (732) 921-0470



KAI-SUN

MATEEN

SIDE A

1) RADIO MIX
2) INSTRUMENTAL
3) A CAPPELLA / GTR

PRODUCED BY:
WALTER R. BROOKS JR. AND
KEVIN GRADY
RECORDED @ CYBERTIME AND
MIXED BY: HERM HINES
MASTERED BY: HERB POWERS JR.
@ THE HIT FACTORY

njm entertainment

"THOW U'R HANDS UP"

K. GAINES, W. BROOKS
ADDIE'S BOY'S MUSIC (ASCAP) MESEE COHEN MUSIC (BMI)

NJM ENTERTAINMENT 292 14TH AVE PENTHOUSE SUITE NEWARK NJ. 07103 (732) 921-0470

MERCURY

DAVID MORALES
& THE BAD YARD CLUB

THE PROGRAM

SIDE A

422 862 799-1

1. THE PROGRAM (RAGGA HOUSE MIX) (8:17)

2. THE PROGRAM (RED ZONE MIX) (7:04)

MERCURY

DAVID MORALES
& THE BAD YARD CLUB

THE PROGRAM

SIDE B

422 862 799-1

1. THE PROGRAM (BLAH BLAH BLAH MIX) (6:41)
2. THE PROGRAM (SOUL ASSASSINS RE-MIX) (4:56)
3. THE PROGRAM (4:33)


SkyLyne Records
SLR-1005
Da'Vida
Side 1
Manufactured & Distributed,
Under License by SkyLyne Records
(415) 453-6270
Is It Sin (Club Mix) 5:42 (ASCAP)
Written and performed by Da'Vida,
produced by Michael Pantaleone
(c) (p) 1992 Pantal Productions (ASCAP)
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SkyLyne Records
SLR-1005
Da'Vida
Side 2
Manufactured & Distributed,
Under License by SkyLyne Records
(415) 453-6270
Is It Sin (Radio Mix) 3:04 (ASCAP)
No Strings Attached 2:53 (ASCAP)
Written, perfor.ned and
produced by Da'Vida
(c) (p) 1992 Pantal Productions (ASCAP)
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M.C. LATINA

"YOUR BOYFRIENDS A FREAK"
(TU NOVIO ES RARO)

LATIN BASS RAP
FROM THE ALBUM
"GET TO YOU"

BAX 3000 S2

DR DRE

"HOUSE CALLS"

HOT NEW REMIX

FEATURING

THE WORLD CLASS WRECKIN' CRU'

FROM THE ALBUM

"GOLD"

BAX 3000 S1

BASIX

music

DR DRE

AND THE WORLD CLASS WRECKIN' CRU'

BAX 3000
SIDE A



PROMOTIONAL USE
ONLY - NOT FOR SALE

HOUSE CALLS

1. RADIO VERSION — 3:50
2. ALBUM VERSION — 5:16

Produced by - The Cru /Publishers - Marasong
Music BMI and Lonhop Music BMI
℗ © 1993 SOH DISTRIBUTORS NETWORK

BASIX

MUSIC

M.C. LATINA

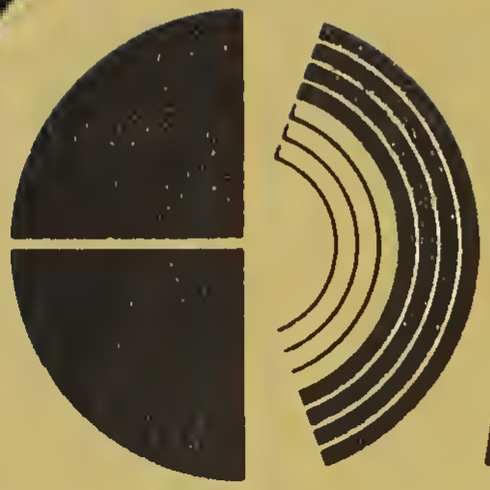
BAX 3000
SIDE AA

PROMOTIONAL USE
ONLY - NOT FOR SALE

1. YOUR BOYFRIENDS A FREAK — 3:43
2. DANCE TO THE MUSIC — 3:12

Produced by - Greg Dalton/Executive
Producer - David Williams

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ELECTROSOUND GROUP

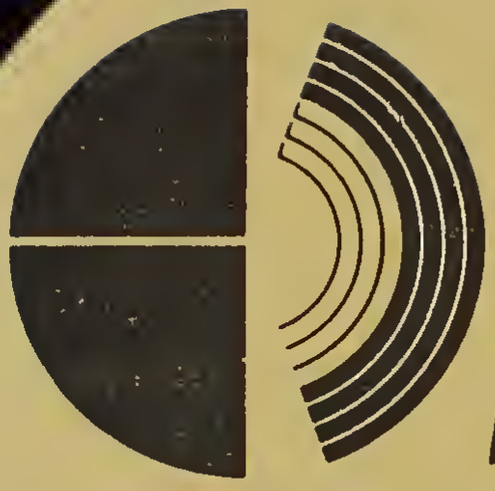
MIDWEST, INC.

Side A

SHELBYVILLE, INDIANA 46176 317-392-4161
TWX: 810-260-2618 ES GRP SHEL

TEST PRESSING

Jesse Johnson
Sly Stone



ELECTROSOUND GROUP

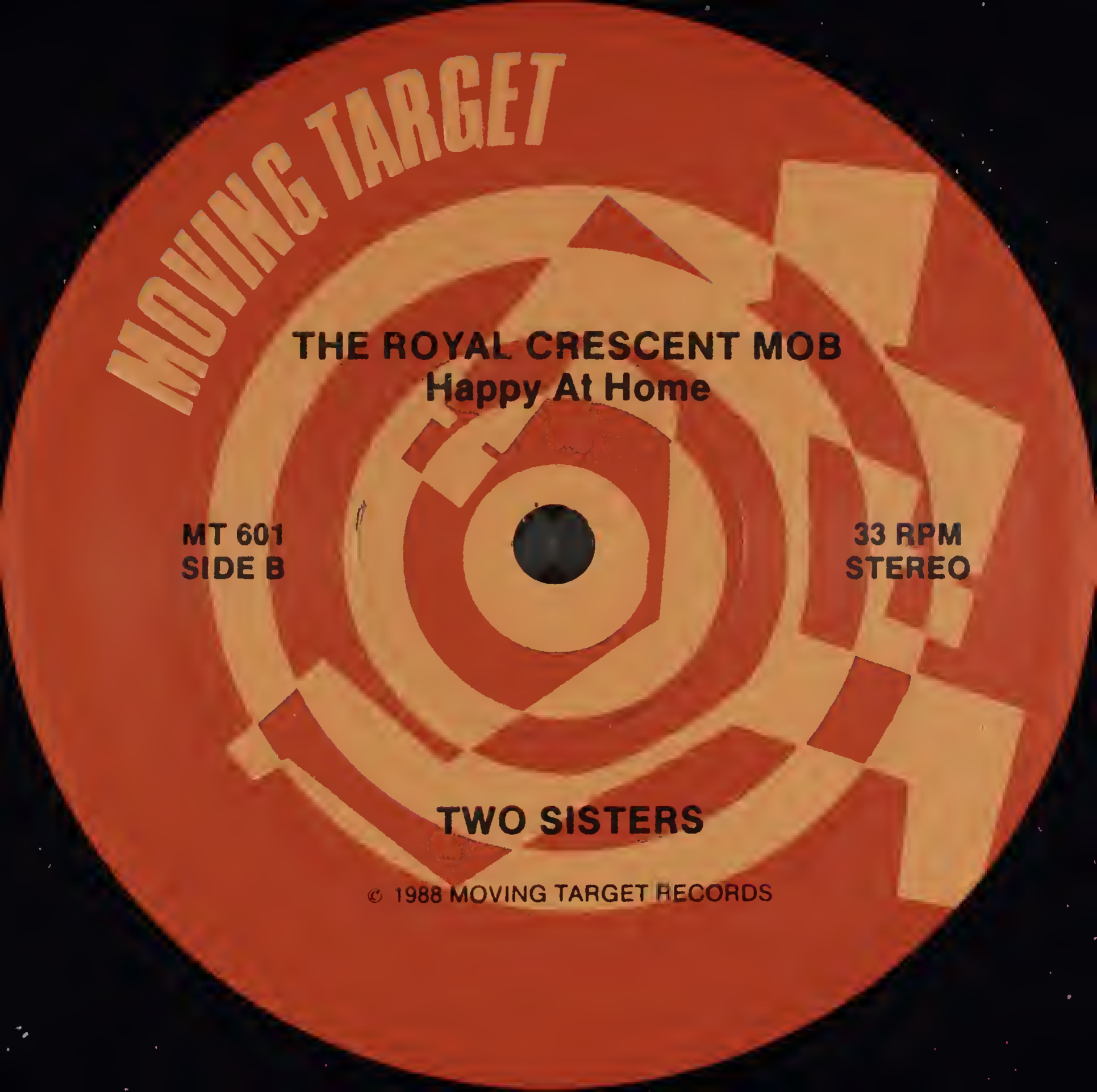
MIDWEST, INC.

Side B

SHELBYVILLE, INDIANA 46176 317-392-4161
TWX: 810-260-2618 ES GRP SHEL

TEST PRESSING


MOVING TARGET
THE ROYAL CRESCENT MOB
Happy At Home
MT 601
SIDE A
33 RPM
STEREO
HAPPY AT HOME
© 1988 MOVING TARGET RECORDS


MOVING TARGET
THE ROYAL CRESCENT MOB
Happy At Home
MT 601
SIDE B
33 RPM
STEREO
TWO SISTERS
© 1988 MOVING TARGET RECORDS

THOSE Phillies THRILL ME

(Go Phillies Go)

1

STEREO
33 1/3 RPM



JACAVAN RECORDS
EBP819

The Business

1. **Those Phillies Thrill Me** (4:11)
2. **Those Phillies Thrill Me** (6:01)
(Extended Mix)

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Produced by The Business • Recorded at The Business Studio
Engineered and Mixed by Greg Carrozza

For more info: (215) 336-5101

THOSE Phillies THRILL ME

(Go Phillies Go)

2

STEREO
33 1/3 RPM

JACAVAN RECORDS
EBP819

The Business

1. **Always With Me** (3:29)
2. **Watch Me** (4:07)

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Produced by The Business • Recorded at The Business Studio
Engineered and Mixed by Greg Carrozza

For more info: (215) 336-5101


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Capitol
REG. U.S. PAT. OFF.
A Capitol MARCA REG.
DISCO 74
8523
S-96156
STEREO
33 1/3 RPM
GAYE EVERS & NITELITE
BODY PARTY
(P. Desario-G. Evers)
Yannakis Music/Warhorse Music-PROCAN
Time - 8:10
Produced by Gaye Evers
Re-mixed by Pat Desario
Recorded in Canada
©1979 John Pantis
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MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES-EMI, INC., U.S.A.
Capitol
REG. U.S. PAT. OFF.
MARCA REG.
74
DISCO
8523
S-96156B
STEREO
33 1/3 RPM
GAYE EVERS & NITELITE
BODY PARTY (Short version)
(P. Desario G. Evers)
Yannakis Music/Warhorse Music-PROCAN
Time – 3:35
Produced by Gaye Evers
Recorded in Canada
℗1979 John Pantis
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READY OR NOT RECORDS

SIDE A

33 1/3 RPM STEREO

recorded & mixed at
READY OR NOT STUDIO

R.O.N. 0052

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250 W 57 ST #1527 NY NY 10019
212 491 7253
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1. short version
2. long version

music produced by Sweets
lyrics by Bobby Daniel
executive producer: R.O.N.

BOBBY DANIEL

juicy



SIDE B

33 1/3 RPM STEREO

recorded & mixed at
READY OR NOT STUDIO

R.O.N. 0052

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1. club mix
2. short version
3. instrumental

music produced by Sweets
lyrics by Bobby Daniel
executive producer: R.O.N.

BOBBY DANIEL

come 2 my rescue

PRC

PRC RECORDING COMPANY
1600 RICH ROAD, RICHMOND, INDIANA, 47374
TEST PRESSING

A

SELECTION NO.



PRC RECORDING COMPANY
1600 RICH ROAD, RICHMOND, INDIANA, 47374

TEST PRESSING

SELECTION NO.

Sylvia C.

Stereo
Side A
33⅓ rpm

SC-1 A
Engineered by
Michael G. &
Brian Drago
Produced by ALI

MEN
(You Can't Live Without Them)

1. RADIO MIX 4:11
2. DRIVIN' MIX 4:03

(S.C. BELINFANTE)

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Sylvia C.
Stereo
Side B
33⅓ rpm
SC-1 B
Engineered by
Michael G. &
Brian Drago
Produced by ALI
MEN
(You Can't Live Without Them)
1. SIZZLIN' HOT MIX 3:54
2. SHOPPIN' MIX 3:18
(S.C. BELINFANTE)
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Arranged by
Obie Jessie
Engineer:
G. Stern
33⅓ RPM

PR12-01-A
TIME: 5:55
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STEREO

DON'T FIGHT YOUR LADY

(J.G. James)

OBIE JESSIE

Produced by J.G. James



Arranged by
B. Batie
Engineer:
C. Rosa

33⅓ RPM

PR12-01-B

TIME: 5:50

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STEREO

I WANT TO FULFILL YOUR NEEDS

(J.G. James)

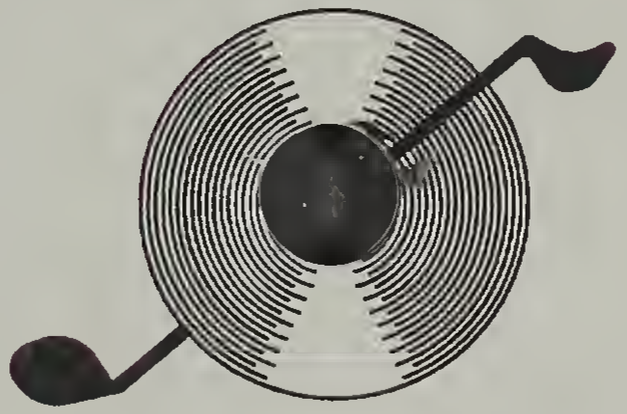
OBIE JESSIE

Produced by J.G. James

LIBERTY



Produced by
A. Messam
(301) 773-4991
(301) 927-4894
Arranged by
A. Autry &
D. Randall



SIDE A
33 1/3 RPM
STEREO
AVL92089

SWITCH TO GET RICH

(A. Messam)

KILLA–FONZ

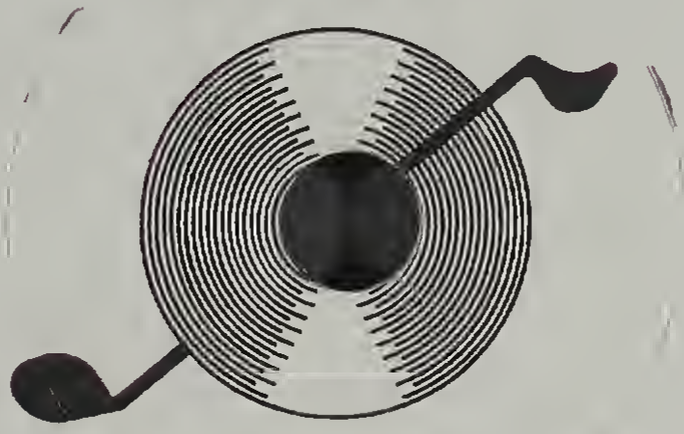
Tempo: Lib–A–Rena

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LIBERTY



Produced by
A. Messam
(301) 773-4991
(301) 927-4894
Arranged by
A. Autry &
D. Randall



SIDE **B**
33 1/3 RPM
STEREO
AVL92089

SWITCH TO GET RICH

1. Hip–Hop–Mix
2. Instrumental

Tempo: Lib–A–Rena

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Hecker, Höller, Tracks
Side A
1 9:03


Hecker, Höller, Tracks
Side B
II 15:25


Hecker, Höller, Tracks
Side C
III 8:23
IV 1:28
V 1:47


Hecker, Höller, Tracks
Side D
VI 8:23
VII 1:01
VIII 1:47


12
Rounds
pleasant smell
featuring tracks rethought by
nine nich nails
and remixes by
sniper
int8p-6369

AKG

PROFESSIONAL
CONDENSER AND DYNAMIC MICROPHONES · HEADPHONES

AKG C-24 stereo condenser microphone system



C-24

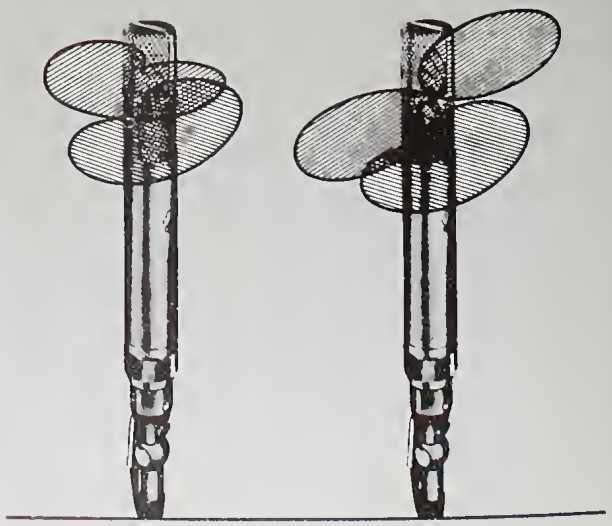


DESCRIPTION

The C-24 was specially designed for intensity stereo recording techniques in the XY or MS mode. Two twin-diaphragm condenser microphone capsules are mounted within the microphone body, with a spacing of only 1½", making any difference in time between the two outputs negligible. The upper microphone system may be rotated 180° to provide any offset angle desired. Nine different directional patterns can be remotely selected for each of the two twin-diaphragm capsules. These patterns are identical as to their phase relationship and sensitivity and maintain their polar characteristics independent of frequency. The patterns are a/omni – directional, b/ cardioid and c/ figure-eight, plus 6 intermediary positions.

The stand connector is designed to facilitate rapid and accurate change-over from MS to XY stereo recording technique. A window indicates the symbol MS and upon rotating the stand connector by 45° counter-clockwise the symbol XY indicates the correct XY position.

The C-24 system consists of microphone preamplifier with two twin-diaphragm capsules, S-24 dual remote control pattern selector, N-24 a.c. power supply, MK-24/20 cable for connecting microphone and power supply, RL-24/10 cable to connect power supply with pattern selector plus NF-24 audio cable. The unit is being delivered with individual response curves for both capsules, recorded in the three basic patterns.



XY MS

technical data

SPECIFICATIONS

Sensitivity
: 1 mv/μbar
−41 dB (RE 1mw/10 dyne/cm²)

Electrical impedance at 1,000 Hz
: 200 ohms ± 15%
Convertable to 50 ohms ± 15%

Minimum actual load impedance
: ≤ 500 ohms (≤ 150 ohms)

Weighted noise level
: 2.5 μveff (Filter CCIF 1954 DIN 45405)

Unweighted noise level
: 8.0 μveff

Equivalent noise level
: < 22 dB (Filter CCIF 1954 DIN 45405)

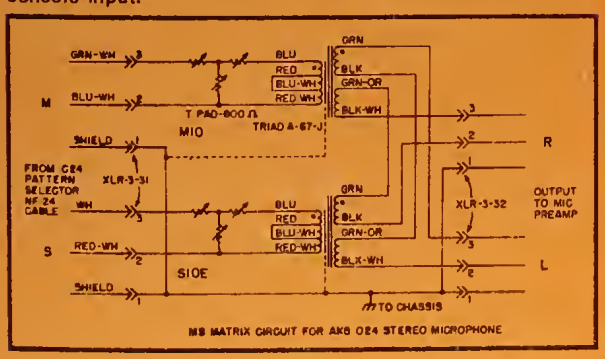
Maximum Sound Pressure level
: at a harmonic distortion of 0.5%:
150 μbar (117·5 dB SPL)

Tube
: GE 6072

Plate voltage
: 120 V

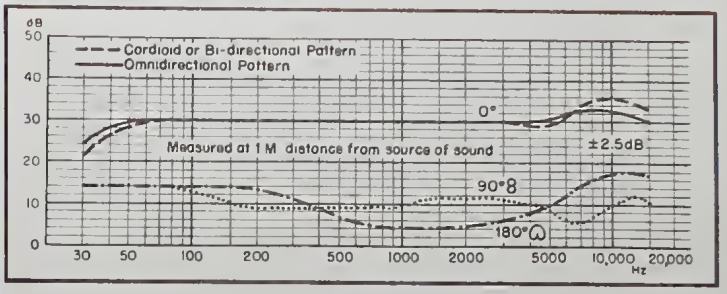
Power Supply
: 110 V ± 10%, convertible
220 V ± 10%, 50-60 Hz

Matrix for attuating the signal to expand or contract the width of M or S image. For use between S-24 and mixing console input.

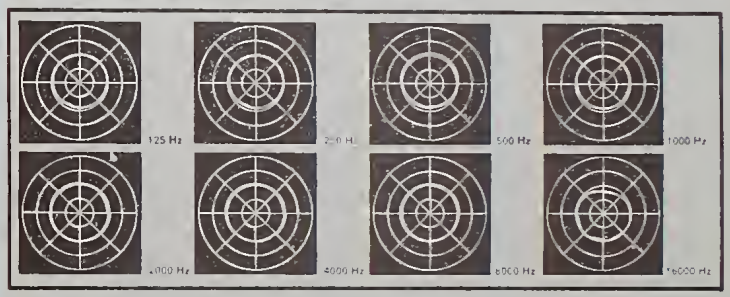


MS MATRIX CIRCUIT FOR AKG C24 STEREO MICROPHONE

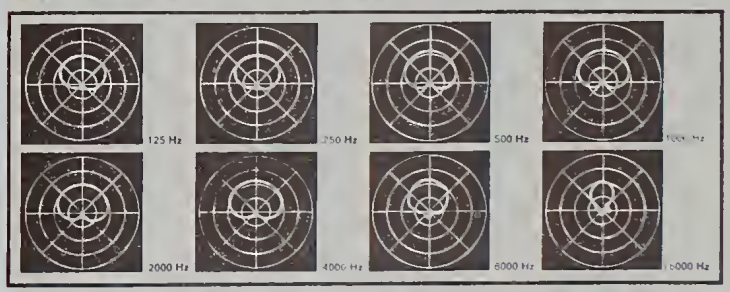
Guarantee frequency response curve



Polar diagrams (photographs), taken from 1 m distance from the source of sound
Directional characteristic: Position "Omnidirectional"



Polar diagrams (photographs), taken from 1 m distance from the source of sound.
Directional characteristic: Position "Cardioid"



Polar diagrams (photographs), taken from 1 m distance from the source of sound
Directional characteristic: Position "Figure-of-eight"



AKG C-414 condenser microphone system



C-414

DESCRIPTION

The AKG C-414 is a professional studio condenser microphone designed to meet the highest requirements in any recording application.

The microphone incorporates a 1" twin-diaphragm condenser microphone capsule which permits selection of polar patterns by means of a switch located on the microphone body.

The C-414 permits selection of four directional patterns:

1) Omni-directional
2) Cardioid
3) Hyper-cardioid
4) Figure-eight

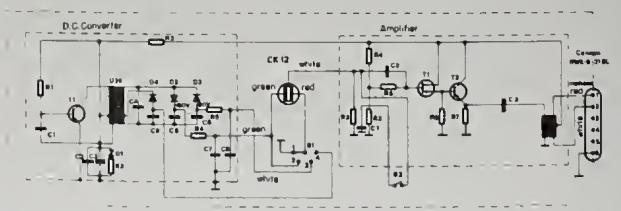
The microphone preamplifier is also equipped with an output attenuation switch (-10dB).

In addition to the F.E.T. preamplifier the unit also incorporates a d.c. converter which provides the polarizing voltage for the twin—diaphragm capsule.

The microphone preamplifier may be powered via a phantom circuit directly off the input equipment's (console, tape recorder, etc.) amplifier B + supply (See Page 7 for complete details on powering techniques). Separate power supplies, such as the AKG N-46E or N-6E a.c. power supplies and the B-46E d.c. battery power supply, are also available.

The powering technique of the C-414 is identical to that of the C-451E.

The C-414 is being delivered with MK-17/20 anti-shock stand adapter with 66' of cable and XLR-type connector.



technical data

SPECIFICATIONS

Frequency range
: See published curve

Frequency response
: See published curve

Sensitivity
: − 42 dB (re 1 mw/10 dyne/cm²)
0.6 mV/μbar

Impedance
: 200 ohm ⊥ 15%

Min. recommended load Impedance
: 500 ohm

Equivalent noise level
: 21 dB (Din 45405 RMS)

Max. SPL
: 121 dB SPL . . . 220 μbar
0.5% distortion at 1000 Hz

Directional characteristics
: Omni, cardioid, hyper-cardioid, figure eight

Output Attenuator
: −10 dB

Capsule capacity
: 2 x 100 pF

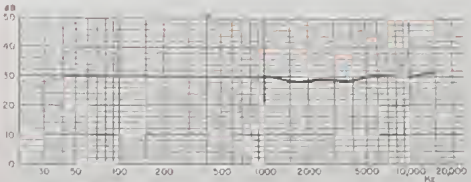
Supply voltage
: 7.5 to 52 V

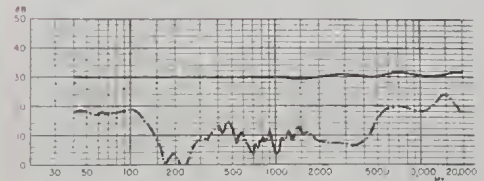
Current consumption
: <5.5 mA

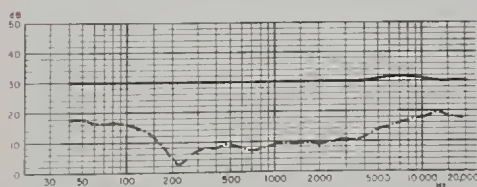
Temperature range
: −14° to 158° F

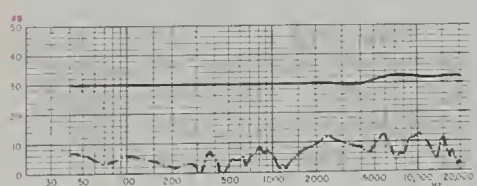
Humidity
: 90%/ + 68°F; 85%/158°F

Weight 3 lbs. 14 oz. complete









ACCESSORIES

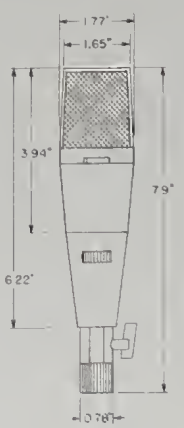
N-46E
: a.c. power supply for two microphones

N-6E
: a.c. power supply for six microphones

B-46E
: d.c. battery power supply for one microphone

W-11
: Windscreen

Table and floor stands



AKG C-451E modular condenser microphone system



C-451E
Combination

DESCRIPTION

The AKG C-451E Condenser Microphone Modular System (CMS) represents the most unique, practical and economical approach in keeping pace with current ever-changing requirements encountered in the Recording, Broadcast, Motion Picture and Sound Reinforcement Industries.

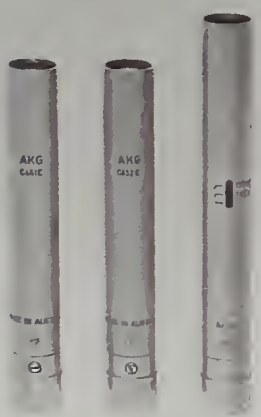
The CMS is based on the C-451E preamplifier, using audio frequency circuitry with Field Effect Transistors. A choice of high quality, matched condenser microphone capsules, each with a different type of response characteristic and pick-up pattern may be freely interchanged on the C-451E preamplifier (see following page).

A complete selection of components and accessories, such as attenuation pads, suspensions, windscreens, etc., further illustrates the broad flexibility of the CMS.

The C-451E preamplifier may be phantom powered directly off the B+ supply of the associated (mixing console, tape recorder, etc.) equipments amplifier (for details on phantom powering technique see opposite page). Separate power supplies, such as the N-46E or N-6E a.c. power supplies and B-46E d.c. battery power supply are also available.

SPECIFICATIONS

Sensitivity
: −38 dB (1mw/10 dynes/cm²) 0.95mv/μbar
Distortion
: 0.5% (200 μbar = 116 dB SPL)130 μbar at 500 ohm
Equivalent noise level
: 21 dB (DIN 45405) (RMS)
Impedance
: 200 ohms
Supply voltage
: 7.5-52v
Current consumption
: 3-12 mA
Temperature range
: −5 to + 140° F
Humidity
: 99%/68° F
95%/140° F
Dimension
: 5-7/16"X 3/4"dia.
Weight
: 4-1/2 oz.
Connections
: XLR-3



C-451E **C-452E** **C-451EB**
Pre-amplifiers

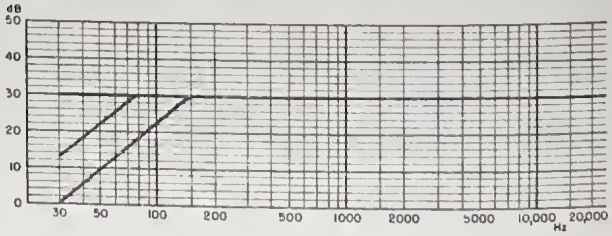
DESCRIPTION

C-451E. Preamplifier with F.E.T. circuitry for phantom powering. For use with all capsules.

C-451EB. Preamplifier same as above but with two-step bass attenuator: at 75 Hz and 150 Hz.

C-452E. Preamplifier—Requires 48 v (+ 6 v; —8 v) phantom power supply (cannot be used with N-46E, N-6E, B-46E or AKG phantom powering; see opposite page).

C-451EB. Roll-off curve.



powering technique

AKG C-414 and C-451E operate on voltage supplied by a phantom circuit. Standard low impedance, balanced microphone input receptacles are easily modified to simplex both operating voltage and audio output signal.

This unique powering feature offers several advantages in reduced cost and ease of condenser microphone operation.

1 Special, external power supplies and separate multiconductor cables formerly required with condenser microphones can be eliminated.

2 The B+ supply in associated recorders, audio consoles and commercial sound amplifiers can be used to directly power the C-414 and C-451E.

3 Dynamic, ribbon and condenser microphones can be used interchangeably on standard, low impedance, balanced microphone circuits.

4 Any recording, broadcast and commercial installation can be inexpensively upgraded to condenser microphone operation using existing, two-conductor microphone cables and electronics.

DIRECT AMPLIFIER POWERING

Phantom circuit use of C-414 and C-451 requires only that the microphone operating voltage be applied equally to pins #2 and #3 of the amplifier low impedance input receptacle. Pin #1 remains ground and circuit minus. The polarity of standard microphone cable wiring is not important except for the usual audio phasing requirement.

Dynamic, ribbon, and self-powered condenser microphones may be connected to the modified amplifier input without defeating the C-414 and C-451E operating voltage. Two equally effective methods of amplifier powering can be used.

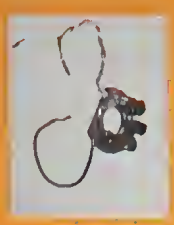
1 Connect an amplifier B+ supply of 7.5 to 12 volts directly to the ungrounded center tap of the microphone input transformer. See DIAGRAM 1. A series dropping resistor is required for above 12 and up to 52 volts. See RESISTOR VALUE CHART 3. With a typical 24 volt B+ supply use a 4700 ohm 5% tolerance resistor for minimum current consumption.

2 A two-resistor, artificial center powering circuit is required when the microphone input transformer is not center-tapped, or input attenuation networks are used across the input transformer primary.

Connect a B+ supply of 7.5 to 12 volts directly to the artificial center of two 332 ohm, 1% tolerance percision resistors. Input transformer center tap is not grounded. 5ee DIAGRAM 2 and RESISTOR VALUE CHART 3 for above 12 and up to 52 volts. Double chart resistor value. With a typical 24 volt B+ supply use two 9310 ohm precision resistors for minimum current consumption.

Any number of units may be powered by either method from a single B+ source according to the current available. Use of the largest resistor value shown (Rv max.) for various voltages in CHART 3 is recommended for minimum current consumption (J. min.). Current consumption (J min. to J max.) is shown in CHART 4.

When minimum current consumption is not a consideration note that an intermediate series resistor value will permit operating units from a wider range of B+ supply voltage. For example: 1000 ohms resistor with 13 to 15 volts; 1500 ohms with 14 to 18 volts; 2200 ohms with 17 to 26 volts; 3300 ohms with 20 to 46 volts; 4700 ohms with 24 to 52 volts. Double these values for both precision resistors when using the artificial center tap method.



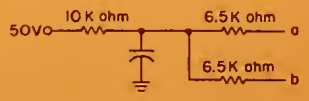
A-52 accessory IC powering module will conveniently modify any amplifier low impedance balanced input and will phantom feed one C-414 or C-451E.

A-52 module includes the two, 1% dropping resistors required for artificial center powering as in DIAGRAM 2. The input voltage lead connects to any amplifier B+ supply from 13 to 52 volts.

A-52 output leads are connected to pins #2 and #3 on the amplifier microphone input receptacle. Microphone transformer center tap is not grounded when using A-52.

One A-52 is required for each input modified to power C-414 or C-451E. Dynamic, ribbon and self-powered condenser microphones may be used interchangeably on inputs using A-52, as on all AKG phantom powering circuits.

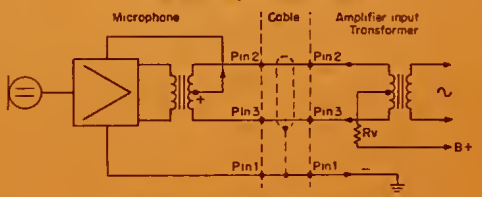
In order to facilitate phantom feeding of AKG models C-414, C-451E and F.E.T. condenser microphones requiring 48v (+6v, −8v), a 50v tap is required and the following circuits should be employed:



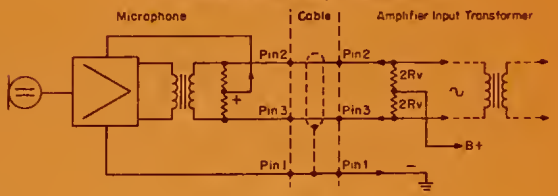
The effective series resistance is 10 K ohm plus two 6.5 K ohm resistors in parallel, for a total of 13.25 K ohm. For microphones with a load current of 3 mA the voltage drop will be 39.75v, resulting in a microphone operating voltage of 10.25v, required for the AKG C-414 and C-451E.

For microphones with a load of 0.4 mA the voltage drop will be 5.3v, resulting in a microphone voltage of 44.7v, suitable to operate F.E.T. condenser microphones requiring 48v (+6v, −8v) operating voltage.

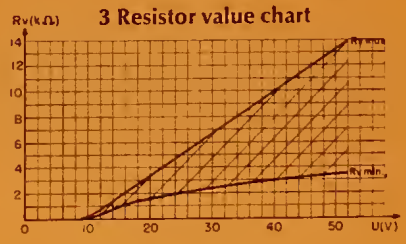
1 Center tap connection



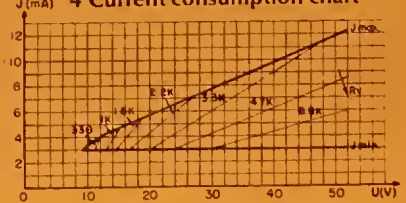
2 Artificial center tap connection



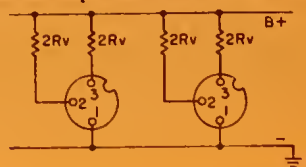
3 Resistor value chart



4 Current consumption chart



5 Multiple microphone connection; common tap



capsules for C-451E, C-451EB, C-452E preamplifiers



CK-1

AKG CK-1. Cardioid condenser microphone capsule with flat response. For all applications where a flat on-axis and linear off-axis response is required. Wide front-to-back discrimination at all frequencies.



CK-1S

AKG CK-1S. Cardioid condenser microphone capsule with rising response. Applicable when recording close to the source is impossible or when added high frequency presence is desired.



CK-2

AKG CK-2 Omni-directional condenser microphone capsule. For use in recording when non-directional pattern is desirable. Suitable as measuring device.



CK-5

AKG CK-5. Cardioid condenser microphone capsule internally suspended and with integral windscreen. For use as hand-held microphone by performers or in applications where shock suspension and floor-born sound isolation is required.



CK-6

AKG CK-6. Variable pattern condenser mircrophone capsule. Built-in switch permits selection of either omni-directional, cardioid or figure-eight polar patterns.



CK-8

AKG CK-8. Short interference tube condenser microphone attachment with built-in capsule. For use wherever higher directivity and off-axis rejection, over normal cardioid pattern is required.

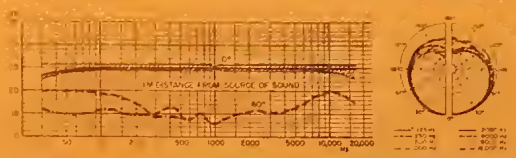


CK-9

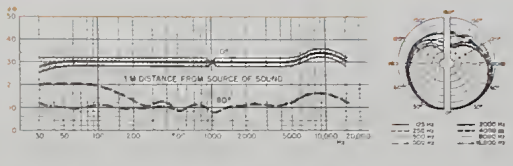
AKG CK-9. Interference tube (shot-gun) condenser microphone attachment with built-in capsule. Offers high directivity and off-axis rejection at all frequencies. For use in motion picture, TV and recording.

AKG's range of advanced, miniature condenser microphone capsules are based on a gold-vapored ceramic electrode with a permanently fixed metallic diaphragm. Both materials have the same expansion co-efficient, making the capsules impervious to a wide range of temperature and humidity fluctuations and they are free of deterioration and hysteresis. The ceramic electrode is provided with an insulating coating, preventing short circuit of electrode and diaphragm.

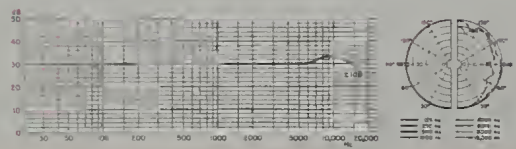
Sensitivity (w/C-451E): −38 dB (1mw/10 dynes/cm²) .95 mv/μbar at 200 ohms
Temperature range: −4° to +140° F
Humidity: 95%/+140° F
Dimension: 14/16" lg X 3/4" dia.
Weight: 1 oz.



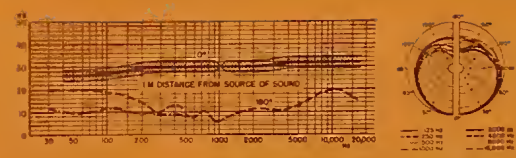
Sensitivity (w/C-451E): −38 dB (1mw/10 dynes/cm²) .95 mv/μbar at 200 ohms
Temperature range: −4° to +140° F
Humidity: 95%/+140° F
Dimension: 14/16" lg X 3/4" dia.
Weight: 1 oz.



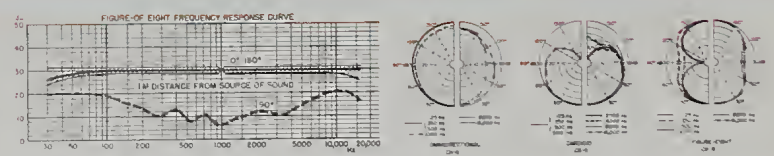
Sensitivity (w/C-451E): −40 dB (1mw/10 dynes/cm²) 0.8 mv/μbar at 200 ohms
Temperature range: −4° to +140° F
Humidity: 95%/+140° F
Dimension: 14/16" lg X 3/4" dia.
Weight: 1 oz.



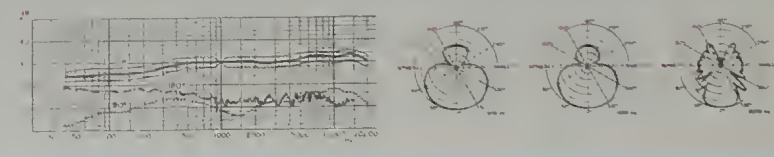
Sensitivity (w/C-451E): −38 dB (1mw/10 dynes/cm²) .95 mv/μbar at 200 ohms
Temperature range: −4° to +140° F
Humidity: 95%/+140° F
Dimension: 14/16" lg X 3/4" dia.
Weight: 3 oz.



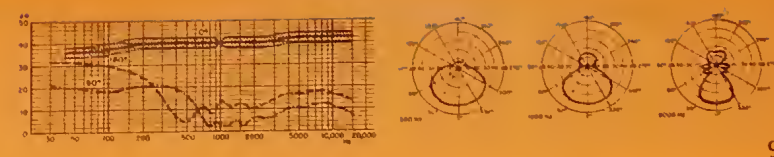
Sensitivity (w/C-451E): −38 dB (1mw/10 dynes/cm²) .95 mv/μbar at 200 ohms
Temperature range: −4° to +140° F
Humidity: 95%/+140° F
Dimension: 2-1/2" lg X 1-3/4" dia.
Weight: 3 oz.



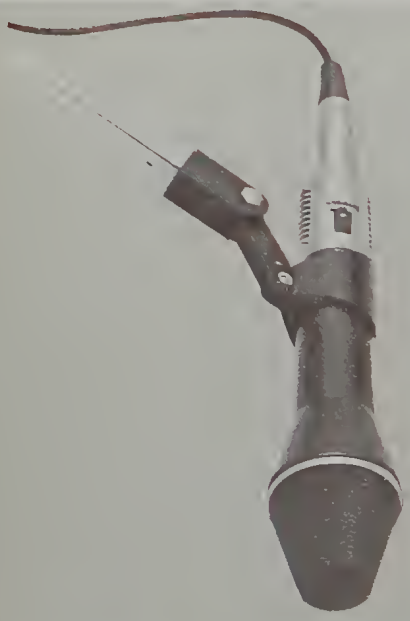
Sensitivity (w/C-451E): −40 dB (1mw/10 dynes/cm²) 0.8 mv/μbar at 200 ohms
Temperature range: −4° to +140° F
Humidity: 95%/+140° F
Dimension: 8-1/4" lg X 3/4" dia.
Weight: 4 oz.



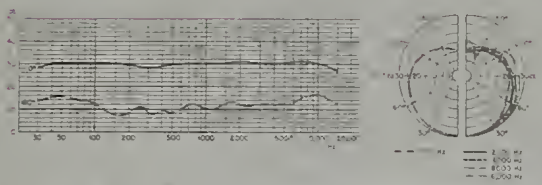
Sensitivity (w/C-451E): −40 dB (1mw/10 dynes/cm²) 0.8 mv/μbar at 200 ohms
Temperature range: −4° to +140° F
Humidity: 95%/+140° F
Dimension: 15/16" dia X 26-1/4" lg., including preamp.
Weight: 8 oz.



professional two-way cardioid dynamic microphones



D-202E



DESCRIPTION

The D-202E is the original cardioid dynamic microphone based on the two-way concept, described on the opposite page. Its frequency response is virtually flat and the 90° off-axis response approximately 4-6 dB lower in output, is parallel to the on-axis response, resulting in superb linear acceptance. The front-to-back discrimination is 20 dB over the entire range and offers maximum feedback cancellation. The unit is provided with two-step low frequency attenuation (—7 & —20 dB at 50 Hz). The D-202E is equipped with AKG's unique sintered bronze cap which functions as a windscreen and pop filter, is waterproof and protects the microphone system from iron particles and dust.

SPECIFICATIONS

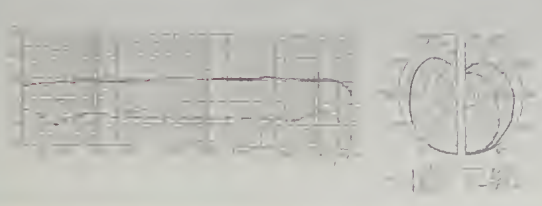
Sensitivity: —53 dB (re 1 mw/10 dynes/cm²)
Impedance: 200 ohms
Max. Sound Pressure level: 0.5%=124 dB SPL (300 μbar)
Dimension: 8½" long, 2½" dia. at largest point
Weight: 10 oz.

ACCESSORIES

SA-16/1 Stand adapter
W-7 Windscreen
W-9A Windscreen, rear
H-70/SA-70/9 Suspension
MSH-58 Flexible shaft
AKG Stands



D-224E



DESCRIPTION

The D-224E is the studio version of the two-way cardioid dynamic microphones. In addition to all the features inherent in the two-way technique, the D-224E's noteworthy characteristic is its exceptionally wide and smooth frequency response, normally expected only from condenser microphones. Its linear acceptance, up to 90° off-axis, is of particular importance in recording applications since signals reaching the microphone off-axis will not be discriminated against. The low frequency response may be attenuated by an electrical, two position (—7 and —12 dB at 50 Hz) bass roll-off switch.

SPECIFICATIONS

Sensitivity: —55 dB (re 1 mw/10 dynes/cm²)
Impedance: 200 ohms
Max. Sound Pressure level: 0.5%=128 dB SPL (500 μbar)
Dimension: 7¾" lg, 15/16" dia.
Weight: 9½ oz.

ACCESSORIES

SA-18/3 Stand adapter
W-2 Windscreen
H-70/SA-70/3 Suspension
MSH-58E Flexible Shaft
AKG Stands

two-way concept

This AKG series of cardioid dynamic microphones is based on a new revolutionary concept — the two-way microphone system*, representing the most significant advancement in microphone development and audio engineering.

The communication field is growing at a rapid pace. Primarily the electro-acoustical engineer is concerned with transmitting a message, in our case a sound event, without deterioration and as faithfully as possible, including all its tangible and irrational components.

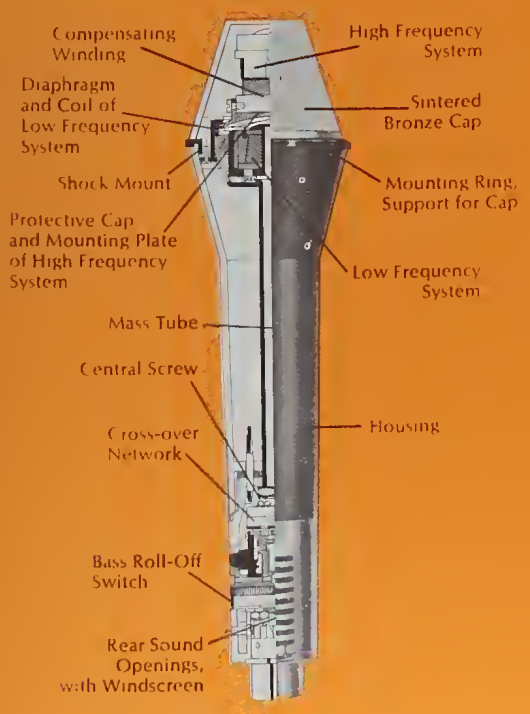
Usually acoustic message transmission begins with a microphone and ends with a loudspeaker. It is interesting to note that development engineers in the U.S. have concentrated primarily on loudspeaker improvement, whereas the microphone received greater attention in Europe. However, the first basic work on dynamic directional microphones was conducted in the U.S. and reported in 1933.

Because of its convenient and reliable operating characteristics, the dynamic microphone has found widespread applications in studio use – particularly in field work and public address installations. Compared to the condenser microphone its disadvantages have until now been considered to include its narrower frequency range, some irregularity in frequency response, lower sensitivity, susceptibility to magnetic stray fields and – especially in the case of directional microphones – directional characteristics that were not completely satisfactory and rather frequency-dependent.

Assisted by computer research findings it was found that it is not possible, even with complex acoustic networks, to significantly and concurrently increase frequency range, frequency response and uniform front-to-back discrimination of a cardioid dynamic microphone.

To aid in this research project, AKG's Research and Engineering Department developed an Analog-Computor (Simulator), unique in this field. The Simulator is capable of electronically imitating all acoustical-physical relations of electro-acoustical transducers.

A two-way cardioid dynamic microphone system evolved from this research. In a two-way microphone system, the total response range has been subdivided between a high frequency and a low frequency transducer, each of which is optimally adjusted to its specific range (similar to a two-way speaker system). The two systems are connected by means of a cross-over network with the cross-over frequency at 500 Hz.



This arrangement is depicted in the cross-section drawing shown at bottom of left column. The high frequency system is mounted on the protective cap of the low frequency system. The low frequency system is connected to a mass tube with apertures at the rear of the microphone. For maximum reduction of wind sensitivity at the rear sound openings, the aperture of the mass tube does not connect directly with the open air but instead leads to a chamber which communicates with the sound field via slotted openings covered with damping material.

The high frequency system is shock-mounted to reduce handling sensitivity and is provided with a compensating winding to eliminate the effects of magnetic stray fields.

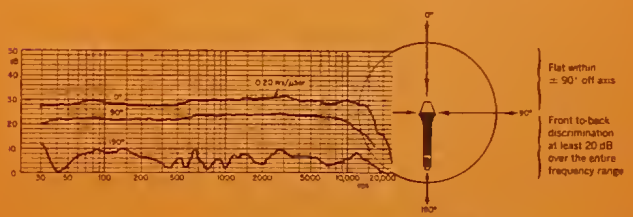
The cross-over network is housed in the lower portion of the microphone. In the case of the D-202E and D-224, the output circuit of the microphone contains an electrical bass attenuator to permit a reduction in low frequencies.

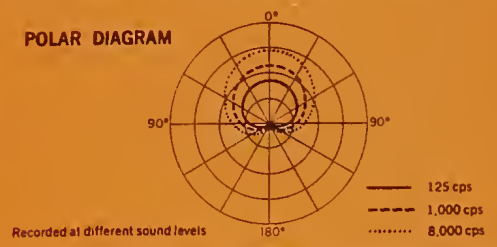
This unique arrangement achieves a number of previously unobtainable performance characteristics for cardioid dynamic microphones:

Flat frequency response over the entire audible range. The low as well as the high frequency system is optimally adjusted to its specific frequency range and the cross-over point, at 500 Hz, is unnoticeable.

Linear off-axis response. Sound reaching the microphone 90° off-axis is reproduced naturally. No frequency discriminating characteristics, which commonly arise from dynamic microphones, are audible.

Uniform front-to-back discrimination. The two-way system maintains a front-to-back discrimination of at least 20 dB over its entire range, even in the critical low frequency and upper mid-range area. The polar pattern shows the directional characteristics of the microphone at 125 Hz, 1,000 Hz and 8,000 Hz as recorded with a polaroscope. For better graphic clarity, a different sound level was used for each pattern.





Proximity effect. A complete absence of proximity effect–the rise of low frequency response when microphone is used in close-up applications–is a distinguishing characteristic of the two-way system compared to other directional microphones.

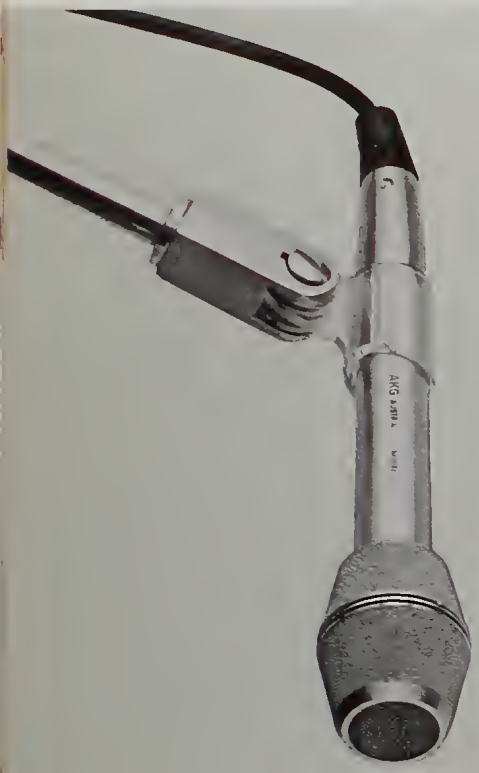
These features offer several advantages in practical applications. The flat frequency response allows the most natural and faithful pick-up of the sound event for transmission during a recording application. In public address installations it permits control of feedback at any frequency.

The linear 90° off-axis response is of particular importance in recording applications whenever a number of microphones are used, since frequencies reaching the microphone ±90° off-axis (leakage from left or right of microphone, other instruments, etc.) are reproduced faithfully without discriminating characteristics. The same also applies to public address installations where a speaker may move to the left or right (off-axis) of the microphone.

Uniform front-to-back discrimination is of prime importance in public address installations since it virtually eliminates feedback and offers almost complete freedom in microphone and speaker placement. For instance, it was found that a gain of approximately 6 db could be achieved in a majority of sound systems. The exceptional front-to-back discrimination of this exclusive design offers better than average separation in recording applications.

*U.S. Patent #3,204,031

professional dynamic microphones



D-124E

DESCRIPTION

The D-124E is a studio recording microphone based on a small transducer of superb performance characteristics. Its small dimension and attractive, unobtrusive design fulfill the requirements of TV Broadcast and Public Address Systems engineers as well as those of professional performers.

The acoustical properties of the D-124E exceed those normally expected of cardioid dynamic microphones and it excells particularly in smoothness of response over a wide range, and a well maintained directional pattern at all frequencies. The unit is equipped with a recessed 10 dB bass attenuation switch to compensate for low frequency resonance or proximity effects.



D-900E

DESCRIPTION

In designing a highly directive (shot-gun) dynamic microphone, AKG combined the gradient and interference principles. The results, incorporated in the D-900E, are smooth on-axis response and an off-axis rejection which is maintained over the entire range, including the critical low frequencies. The D-900E is equipped with a two-position bass roll-off switch (—7 and —20 dB at 50 Hz) which permits use of the microphone in acoustically unfavorable environments and also eliminates the effects of low frequency boom rumble or wind noise.

The D-900E is slim in appearance and of light weight.

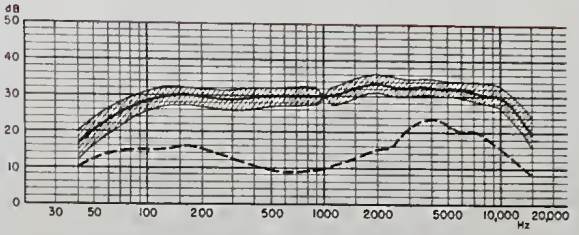
technical data

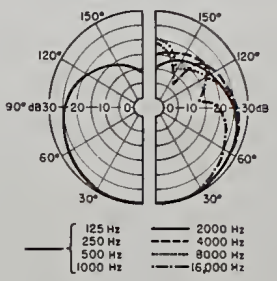
SPECIFICATIONS

Sensitivity:
−55 dB (re 1 mw/10 dynes/cm²)
Impedance:
200 ohms
Dimension:
5" x 16/16"
Weight:
6 oz.

ACCESSORIES

W-21
Windscreen (replacement)
H-24
Suspension
MSH-58E
Flexible Shaft
Sa-25
Stand adapter (replacement)
AKG Stands





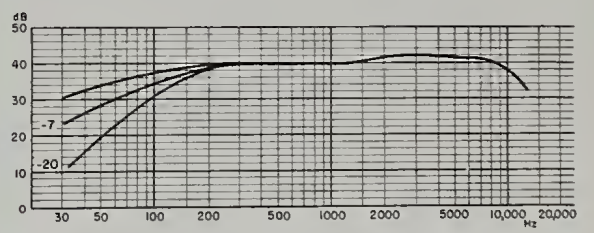
SPECIFICATIONS

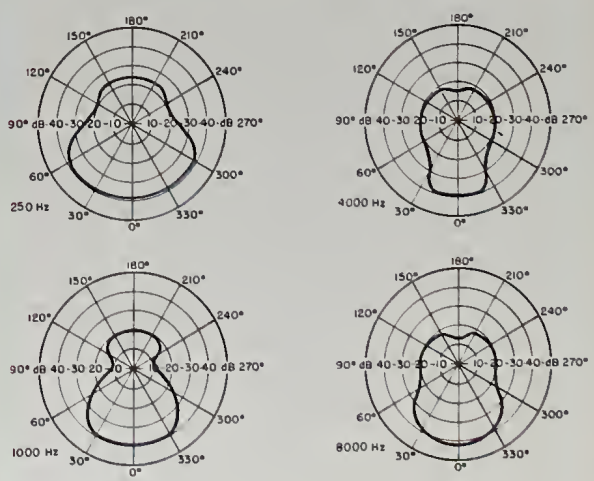
Sensitivity:
−48 dB (re 1 mw/10 dynes/cm²)
Impedance:
200 ohms
Dimension:
26 1/8" x 1 1/4" dia.
Weight:
17 oz.

ACCESSORIES

W-19
Windscreen
W-9A
Windscreen, rear
SA-16/1
Stand adapter
H-68
Boom suspension, complete
H-70
Suspension (for use with SA-70/9)
SA-70/9
Stand adapter with arm (for H-7)
H-7
Pistol grip

D-900E Combination system in fitted carrying case.
System consists of:
D-900E
H-68 Suspension
H-7 Pistol grip
W-19 Windscreen
SA-16/1 Stand adapter
MC-20 cable
Fitted carrying case





professional dynamic microphones



D-58E

D-558

DESCRIPTION

Both microphones are based on the differential acoustic pressure principle and are ideally suited for application in areas with high ambient noise levels and to effectively cancel feedback. The optimum range of pick-up is 5" from the source of sound and the frequency response is tailored for maximum speech intelligibility.

Both units can be employed indoors as well as outdoors since they are equipped with an integral windscreen, which also protects the microphones from iron particles and dust.

The D-58E terminates into a built-in XLR-3 type connector.

The D-558B is permanently attached to a 8⅞" long flexible shaft.



D-110

DESCRIPTION

Dual housing and suspension mounting of the microphone system eliminate handling, clothing and cable rubbing noise with the AKG D-110 lavalier microphone. Miniaturized and styled for inconspicuous use in broadcast, motion picture and sound reinforcement, the D-110 response characteristics are specially contoured to compensate for the resonance of the human chest cavity.

The D-110 is delivered with 30' of field replaceable, lightweight, flexible and durable cable, lavalier clip and nylon neck cord.

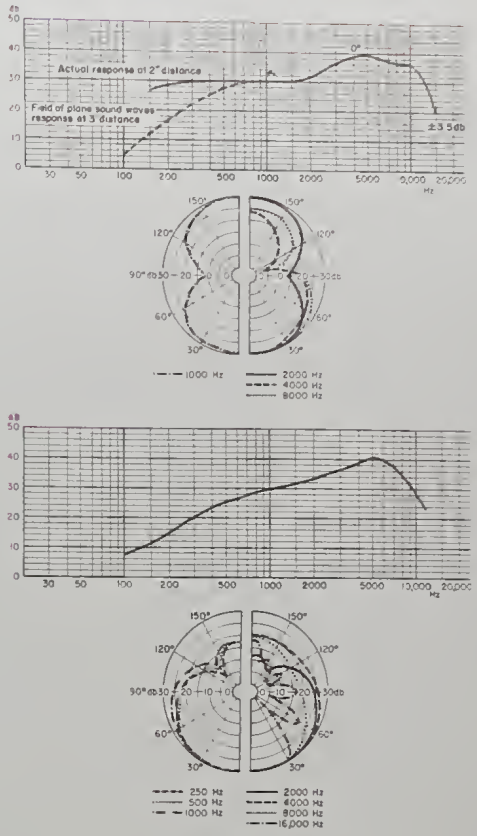
technical data

SPECIFICATIONS

Sensitivity:
−60 dB (re 1mw/10 dynes/cm²)
Impedance:
200 ohms
Average discrimination:
— 22 dB at 1,000 Hz, — 37 dB
at low frequencies, — 15 dB at high frequencies
Dimension:
D-58E = 1⅝" lg x 13/16 dia.
D-558B = 12-3/16" lg x ⅞" dia.
Weight:
D-58E = 1.1 oz.
D-558E = 9 oz.

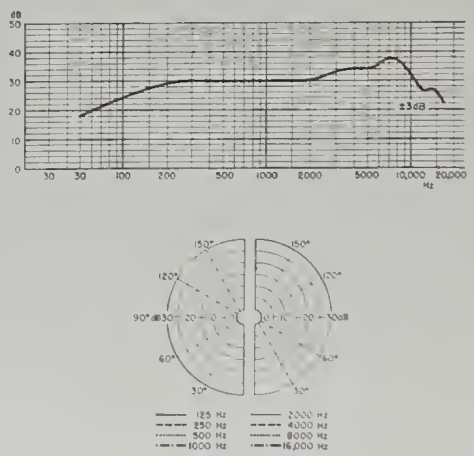
ACCESSORIES

Both
W-3 Windscreen
D-58E
MSH-58E 8" lg flexible shaft
MSH-58 E2 20" lg flexible shaft
D-558E
ST-4A Table stand
ST-41 Table stand with one push button
ST-43 Table stand with three push buttons



SPECIFICATIONS

Sensitivity:
−57 dB (re 1mw/10 dynes/cm²)
Impedance:
200 ohms
Dimension:
3-3/16" lg x 23/32" dia.
Weight:
2.75 oz.



omni-directional dynamic microphones



D-109

DESCRIPTION

Small in size, inconspicuous in use—yet its small capsule surpasses the sensitivity of most professional dynamic microphones. Sound is reproduced clearly and naturally. A sliding shield boosts frequency response for more "presence."

The D-109 is supplied with 30 feet of non-detachable lightweight cable, lavalier clip with clasp and nylon neck cord.



D-160E

DESCRIPTION

The D-160E features a removable, rugged wire mesh windscreen which, when mounted, locks securely to the microphone body. Without the windscreen the unit has linear, full range response. With the windscreen attached the response range has a 4 to 5 dB boost between 3,000-12,000 Hz for use in acoustically "dull" environments and for greater working distance. This superb, professional omni-directional dynamic microphone will find application in studio recording, remote pick-up, hand held use by performers and in interviews.



D-510

DESCRIPTION

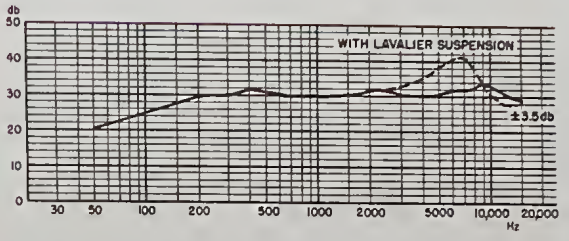
The D-510 is an omni-directional microphone with linear response and designed to reproduce clear, intelligible speech without harshness and popping. The polar pattern is maintained uniformly over a range of 360°. The D-510 is equipped with an 8⅞" long flexible shaft and is suitable for mounting directly on any vertical or horizontal surface.

Ideally suited for industrial applications, paging, interviews and broadcasting.

technical data

SPECIFICATIONS

Sensitivity:
—56 dB (re 1 mw/10 dynes/cm²)
Impedance:
200 ohms
Dimension:
2¾" lg x ⅝" dia.
Weight:
1½ oz.

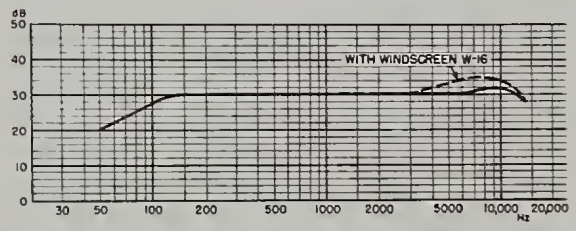


SPECIFICATIONS

Sensitivity: — 55 dB (re 1 mw/10 dynes/cm²)
Impedance: 200 ohms
Dimension: 5⅞" lg x 1⅜" dia.
Weight: 7.5 oz.

ACCESSORIES

W-8 Windscreen, foam
H-24 Suspension
SA-11/1 Stand Adapter
MSH-58E Flexible Shaft
AKG Stands

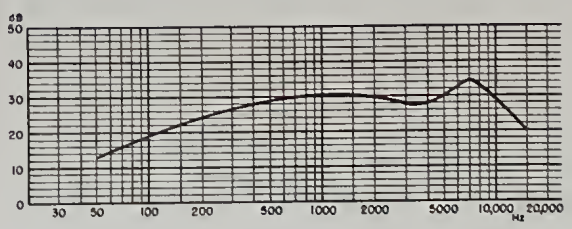


SPECIFICATIONS

Sensitivity:
—56 dB (re 1 mw/10 dynes/cm²)
Impedance:
200 ohm
Dimension:
12-3/16" lg x ⅞" dia.
Weight:
9 oz.

ACCESSORIES

W-3
Windscreen
ST-4A
Table stand, weighted
ST-41
Same as above but with one push button.
ST-43
With three push buttons



cardioid dynamic microphones



D-190ES with built-in on-off switch

D-190E/D-190ES

DESCRIPTION

AKG D-190E Series. These microphones are based on a cardioid dynamic transducer which distinguishes itself by a smooth, wide range response with exceptional front-to-back discrimination at all frequencies. These features ensure clear and effortless sound transmission without feedback, as well as exceptionally good recordings even under acoustically unfavorable conditions. An integral sintered bronze cap eliminates the disturbing effects of breath noise and air turbulence and also protects the microphone system from dust, iron particles and moisture.

D-190TS is delivered with MC-20TS cable assembly for High impedance operation with on-off switch.



D-590

The D-590 is similar in performance characteristics to the D-190 except that the low end of the response range has been attenuated to defeat low frequency oscillation and table-born noise when mounted directly on surfaces. The unit comes equipped with a 9¼" long, non-detachable, flexible shaft plus mounting hardware and cable.



D-200E

Based on the revolutionary "Two-Way" concept (See page 13) this is truly a superb cardioid dynamic microphone. Objective, faithful reproduction of sound, without off-axis discoloration, is obtained with the D-200E. In public address systems it permits control of feedback and offers almost complete freedom of microphone and speaker placement. Smooth, full range response, linear off-axis acceptance and total lack of proximity effect are the main characteristics of the D-200.

D-200TS is delivered with MC-20TS cable assembly for High impedance operations with on-off switch.



D-707E

The 707E is a multi-purpose quality microphone with professional performance characteristics and is suitable for recordings and public address applications. It is particularly capable of handling high sound pressure levels without overload or distortion. It features an integral windscreen, rugged construction and is resistant to rough handling.

D-707TS is delivered with MC-20TS cable assembly for High impedance operation with on-off switch.



D-1000E

The D 1000E has been developed for the performing artist, record, broadcast and public address system applications. It features a mode selection switch to shape the microphones response characteristics.

B = Bass: Emphasizes smooth low frequency response.

M = Medium: Attenuated bass; emphasizes middles and highs for greater working distance.

S = Sharp: Added upper mid-range brilliance and presence

D-1000TS is being delivered with MC-20TS cable assembly for High impedance operation with on-off switch.

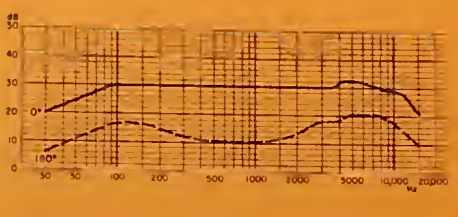
technical data

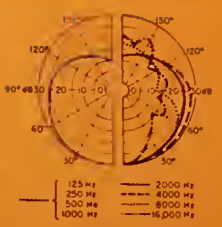
SPECIFICATIONS

Sensitivity: −50 dB (re 1mw/10 dynes/cm²)
Impedance: D-190E, D-190ES = 200 ohm
D-190TS = High Z
Dimensions: 6¼" lg x 1½" dia.
Weight: 6 oz.

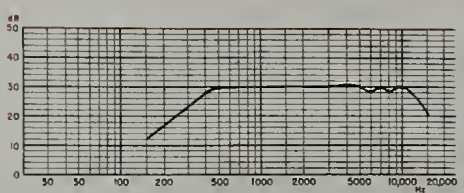
ACCESSORIES

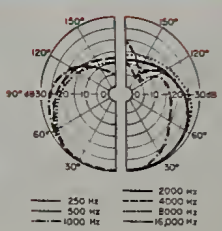
W-8 Windscreen
H-24 Suspension
MSH-58E Flexible Shaft
SA-11/1 Stand Adapter (Replacement)
AKG Stands





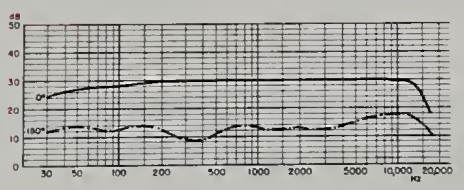
Sensitivity: −55 dB (re 1mw/10 dynes/cm²)
Impedance: 200 ohms
Dimensions: 11⅛" lg x 1⅝" dia.
Weight: 9 oz.

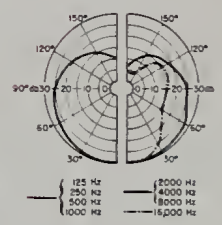




W-8 Windscreen
ST-4A Table stand, weighted
ST-41 Same as above but with one push button.
ST-43 With three push buttons.

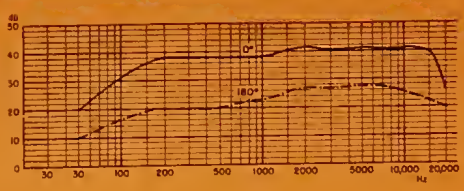
Sensitivity: − 55 dB (re 1 mw/10 dynes/cm²)
Impedance: D-200E = 200 ohm
D-200TS = High Z
Dimensions: 7-5/16" lg x 1⅝" dia.

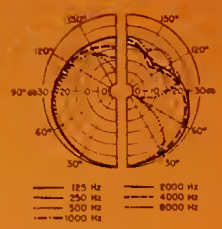




W-4 Windscreen
MSH-58E Flexible Shaft
SA-20/1 Stand Adapter (Replacement)
AKG Stands

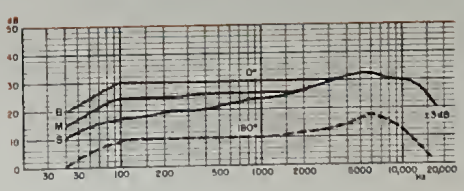
Sensitivity: − 52 dB (re mw/10 dynes/cm²)
Impedance: D-707E = 200 ohms
D-707TS = Hi Z
Dimension: 6" lg x 7/16" dia.
Weight: 5.7 oz.





H-24 Suspension
MSH-58E Flexible Shaft
SA-11/1 Stand adapter (Replacement)
AKG Stands

Sensitivity: −51 dB (re 1 mw/10 dynes/cm²)
Impedance: D-1000E = 200 ohm
D-1000TS = High Z
Dimension: 6" lg x 1-7/16" dia.
Weight: 9½ oz.





MSH-58E Flexible Shaft
W-4 Windscreen
SA-12/1 Stand Adapter (Replacement)
AKG Stands

dynamic headphones and boom sets



K-2000

K-16TV

DESCRIPTION

Both are ultra lightweight headsets designed primarily for monitoring purposes. The K-16 is a dual headset while the K-2000 is a single headphone driver. Designed for use at home to listen to TV and Radio Broadcast without disturbing others, in schools, hospitals and various industrial application.



K-100

A stereo dynamic headphone combining AKG's traditional quality in high fidelity sound transmission with light-weight wearing comfort at an economic price. AKG's headphones are marked by high efficiency and permit universal impedance matching from 4 through 10,000 ohms.



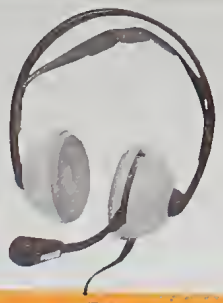
K-150

Engineered to meet the requirements of the most critical music listener, the K-150 delivers extended bass, smooth mid-range and crisp uniform high end response while dispelling the theory that a truly fine headphone must be costly. The matchless K-150 stereo dynamic headphone is an expression of AKG's precision, craftsmanship and engineering excellence.



K-180

The most innovative development since the introduction of stereo dynamic headphones. By turning adjustment knobs the acoustic driver may be turned back and forth, thereby varying the auditory volume between ear entrance and driver. The driver in close proximity to the ear entrance will result in brilliant, presence sound. In the rearmost position the sound will be diffused, similar to concert hall sound characteristics. A truly unique experience.



K-108

An economically priced boom set combining the performance of the AKG K-100 headphone and D-58/ D-558 noise-cancelling differential microphone. Designed for schools and industrial applications, the K-108 headphones are connected in series, with a low impedance dynamic microphone, wired unbalanced.



K-158

K-158/T-301

Both units are professional dynamic boom sets designed for use in Television and Radio Broadcast as well as various industrial applications. They are two-channel units, with separate leads to each headphone driver plus low impedance dynamic noise-cancelling microphone, connected balanced. The K-158/T-301 is equipped with transistor preamplifier for high (telephone) level output.

technical data

SPECIFICATIONS

Frequency range:
60 to 12,000 Hz
Impedance:
600 ohms each system
Distortion:
Less than 1% at 100 dB SPL
Weight: K-16 TV = 5 oz. • K-2000 = 2 oz.

Frequency range:
20-20,000 Hz
Normal power requirement:
1 mw for 112 dB SPL
Impedance:
600 ohms each system
Distortion:
under 1% at 125 dB SPL
Weight: 13 oz.

Frequency range:
20-20,000 Hz
Normal power requirements:
1 mw for 112 dB SPL
Impedance:
600 ohms each system
Distortion:
under 1% at 125 dB SPL
Weight: 9 oz.

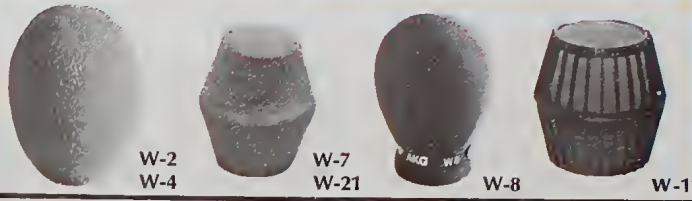
Frequency range:
16-20,000 Hz
Normal power requirements:
1 mw for 112 dB SPL
Impedance:
600 ohms each system
Distortion:
Less than 1% at 125 dB SPL
Weight: 21 oz.

Headphones:
See K-100
Microphones:
See D-58E/D-558B
Weight: 15 oz.

Headphones:
see K-150
Microphone:
see D-58E/D-558B
K-158/T-301 w/amplifier:
Vdc: 12v • Ib: 12.5 to 60 mA at RL > 600 ohm • gain: 60 dB
Weight: 15 oz.

microphone accessories

WINDSCREENS



SUSPENSIONS

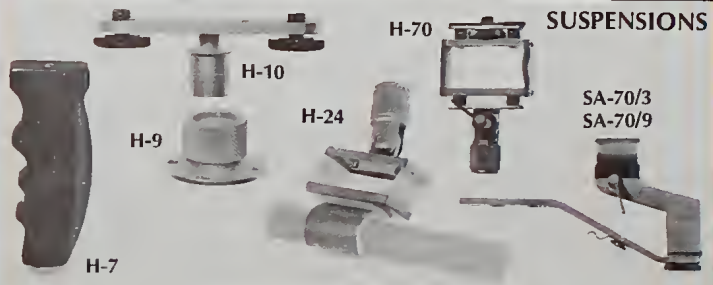
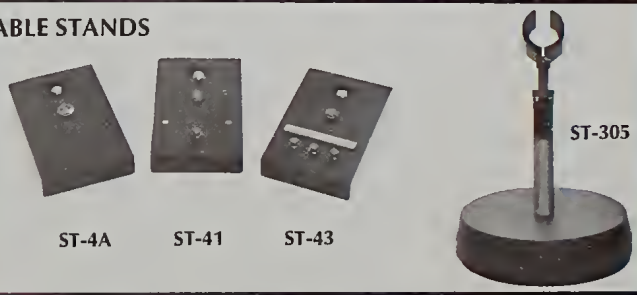


TABLE STANDS



STAND ADAPTERS



FLEXIBLE SHAFT



CABLES



For information and prices on complete line of KM series MICROPHONE FLOOR STANDS and ACCESSORIES consult separate specifications and price sheet.

FEDERAL COMMUNICATIONS COMMISSION
Restricted Radiotelephone Operator Permit Application

FCC 753

Approved by OMB
3080-0049
Expires 5/31/88

- Complete Parts 1 and 2—Print or Type
- Mail Parts 1 and 2 in a separate enclosure or envelope to FCC, P.O. Box 1050, Gettysburg, PA 17325.
- If you need a temporary Permit, complete Part 3.
- No examination is required.
- Before completing this form, see other side.

① Name–Last First M I

② Address Number & Street

City State ZIP Code

③ Date of Birth Use numerals— MONTH DAY YEAR

I Certify that:

- I can keep at least a rough written log.
- I am familiar with the provisions of applicable treaties, laws, and rules and regulations governing the radio station which I will operate.
- I can speak and hear.
- I am legally eligible for employment in the United States.
- I need this permit because I intend to engage in international flights or voyages (Aviation and Marine Services only).
- The statements made on this application and any attachments are true to the best of my knowledge.

A WILLFUL FALSE STATEMENT IS A CRIMINAL OFFENSE
U.S. Code, Title 18, Section 1001.

④ Signature Date

FCC Form 753-Part 1
June 1985

DO NOT DETACH

Federal Communications Commission
P.O. Box 1050, Gettysburg, PA 17325

Official Business
Penalty for Private Use–$300

UNITED STATES OF AMERICA
Federal Communications Commission
Restricted Radiotelephone Operator Permit

is authorized to operate any radio station which may be operated by a person holding this class of license. This permit is issued in conformity with Paragraphs 3454 and 3945 of the Radio Regulations, Geneva 1979, and is valid for the lifetime of the holder unless suspended by the FCC.

Not valid without FCC Seal

FCC Form 753-Part 2

⑤ Print or Type Your Full Name

⑥ Signature (Keep your signature within the box)

U.S.MAIL

POSTAGE AND FEES PAID
FEDERAL COMMUNICATIONS COMMISSION
FCC 615

⑦ Print ***Your*** Name and Address Above
DO NOT ADDRESS TO THE F.C.C.

FCC Form 753-Part 2
June 1985

Note: All U.S.citizens are considered, for the purposes of this application, to be legally eligible for employment in the United States.

If you are not a U.S. citizen, ***and*** you are not eligible for employment in the United States, but you need an operator permit because—

1. You hold an FAA pilot certificate and need to operate aircraft radio stations—

OR

2. You hold an FCC radio station license issued in your name, and will use the permit for operation of that particular station—

THEN use FCC Form 755 to apply for the permit, instead of this form.

Notice to Individuals Required by the Privacy Act and the Paperwork Reduction Act

The Communications Act of 1934 authorizes solicitation of personal information requested in this application. The information is to be used principally to determine if the benefits requested are consistent with the public interest, convenience and necessity.

Commission staff will routinely use the information to evaluate and render a judgement as to whether to grant or deny this application.

If all of the requested information is not provided, the application may be returned without action or processing may be delayed while a request is made to provide the missing information. Therefore, extreme care should be exercised in making certain that all the information requested is provided.

Limited file material may be included in the Commission Computer Facility. Where a possible violation of law is indicated, the records may, as a matter of routine use, be referred to the Commission's General Counsel and forwarded to other appropriate agencies charged with responsibilities of investigating or prosecuting such violations.

The Foregoing Notice is Required by the Privacy Act of 1974, p.l. 93-579, December 31, 1974, 5 U.S.C. 552a (e) (3), and the Paperwork Reduction Act of 1980, P.L. 96-511, December 11, 1980, 44 U.S.C. 3504 (C) (3) (C).

(cut on this line)

Terms and Conditions

It is your responsibility to know the laws, treaties, rules, and regulations which currently govern any station you operate Do not operate any radio transmitter unless such operation is authorized by a valid radio station license. Operation of an unlicensed radio transmitter is a violation of Section 301 of the Communications Act of 1934, as amended, and is punishable by fine and/or imprisonment.

As a licensed radio operator, it is illegal for you to:

- willfully interfere with any radio communication or signal.
- transmit false or deceptive signals or communications by radio.
- falsely identify a radio station by transmitting a call sign which has not been assigned by proper authority to that station.
- transmit unidentified radio communications or signals
- without authonzation, divulge, publish, or use for your benefit or the benefit of another not entitled thereto, the existence, contents, substance, purport, effect, or meaning of any interstate or foreign communications by radio, other than transmissions intended for the use of the general public, transmissions relating to ships, aircraft, vehicles, or persons in distress, or transmissions by an amateur or citizens band radio operator

FEDERAL COMMUNICATIONS COMMISSION
Application For Restricted Radiotelephone Operator Permit – Limited Use

FCC 755

Approved by OMB
3060-0025
Expires 3/31/86

WHO SHOULD USE THIS FORM?

Before completing this form, see other side.

- Complete Parts 1 and 2—Print or Type
- Mail Parts 1 and 2 to FCC, P.O. Box 1050 Gettysburg, PA 17325.
- For a temporary permit, complete Part 3.
- No examination is required, but you must be at least 14 years of age.

Name-Last First MI

①

Address Number & Street

②

City State ZIP Code

Date of Birth MONTH DAY YEAR

③Use Numerals –

I Certify that:

- I can keep at least a rough written log.
- I am familiar with the provisions of applicable treaties, laws, and rules and regulations governing the radio station which I will operate.
- I can speak and hear.
- I hold an aircraft pilot certificate which is valid in the United States
  — OR —
  an FCC radio station license issued in my name.
- The statements made on this application and any attachments are true to the best of my knowledge.

A WILLFUL FALSE STATEMENT IS A CRIMINAL OFFENSE U.S. Code, Title 18, Section 1001.

Signature ④ Date

DO NOT DETACH

FCC Form 755-Part 1
April 1983

Federal Communications Commission
P.O. Box 1050, Gettysburg, PA 17325

Official Business
Penalty for Private Use–$300

UNITED STATES OF AMERICA
Federal Communications Commission
Restricted Radiotelephone Operator Permit – Limited Use

⑤ Print or Type Your Full Name

is authorized to operate aircraft radio stations, provided that he/she holds an aircraft pilot's certificate which is valid in the United States of America, and, any radio station for which he/she holds a valid radio station license issued by the Federal Communications Commission in his/her name. This permit is issued in conformity with Paragraphs 3454 and 3945 of the Radio Regulations Geneva, 1979, and is valid for the lifetime of the holder unless suspended by the FCC

Not valid without FCC Seal

⑥ Signature (Keep your signature within the box)

FCC Form 755 Part 2-April 1983

U.S. MAIL

POSTAGE AND FEES PAID
FEDERAL COMMUNICATIONS COMMISSION

⑦ Print **Your** Name and Address Above
DO NOT ADDRESS TO THE F.C.C.

FCC Form 755-Part 2
April 1983

FEDERAL COMMUNICATIONS COMMISSION
Temporary Restricted Radiotelephone Operator Permit – Limited Use

Approved by OMB
3060-0025
Expires 3/31/83

If you need a temporary Restricted Radiotelephone Operator Permit while your application is being processed, do the following:

- Complete Parts 1 & 2 of this form and mail to the FCC
- Complete this part of the form → and keep it

If you have done the above, you now hold a temporary Restricted Radiotelephone Operator Permit. This is your temporary permit. DO NOT MAIL IT TO THE FCC.

This permit is valid for 60 days from the date Parts 1 and 2 of this form were mailed to the FCC.

You must obey all applicable laws, treaties, and regulations.

Read, Fill in the Blanks, and Sign:

Name

Date FCC Form 755, Parts 1 & 2 mailed to FCC

I Certify that:

- The above information is true.
- I hold an aircraft pilot certificate which is valid in the United States, or an FCC radio station license issued in my name.
- I am at least 14 years old.
- I have signed FCC Form 755, Parts 1 & 2, and mailed it to the FCC.
- I have never had a license suspended or revoked by the FCC.

Signature

Date

If you cannot certify to all of the above, you are not eligible for a temporary permit.

DO NOT MAIL PART 3 OF THIS FORM
IT IS YOUR TEMPORARY PERMIT

FCC Form 755-Part 3
April 1983

WHO SHOULD USE THIS FORM?

You should use this form O N L Y if you are not eligible for employment in the United States, but need an operator permit because:

- You hold an Aircraft Pilot Certificate which is valid in the United States, and need to operate aircraft radio stations;

O R

- You hold an FCC radio station license in your name, and will use the permit for operation of that particular station.

If you are legally eligible for employment in the United States, you should use FCC Form 753 (December 1982 edition or later) even if you are not a citizen of the United States.

Notice to Individuals Required by the Privacy Act and the Paperwork Reduction Act

The Communications Act of 1934 authorizes solicitation of personal information requested in this application. The information is to be used principally to determine if the benefits requested are consistent with the public interest, convenience and necessity.

Commission staff will routinely use the information to evaluate and render a judgement as to whether to grant or deny this application.

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(cut on this line)

Terms and Conditions

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As a licensed radio operator, it is illegal for you to:

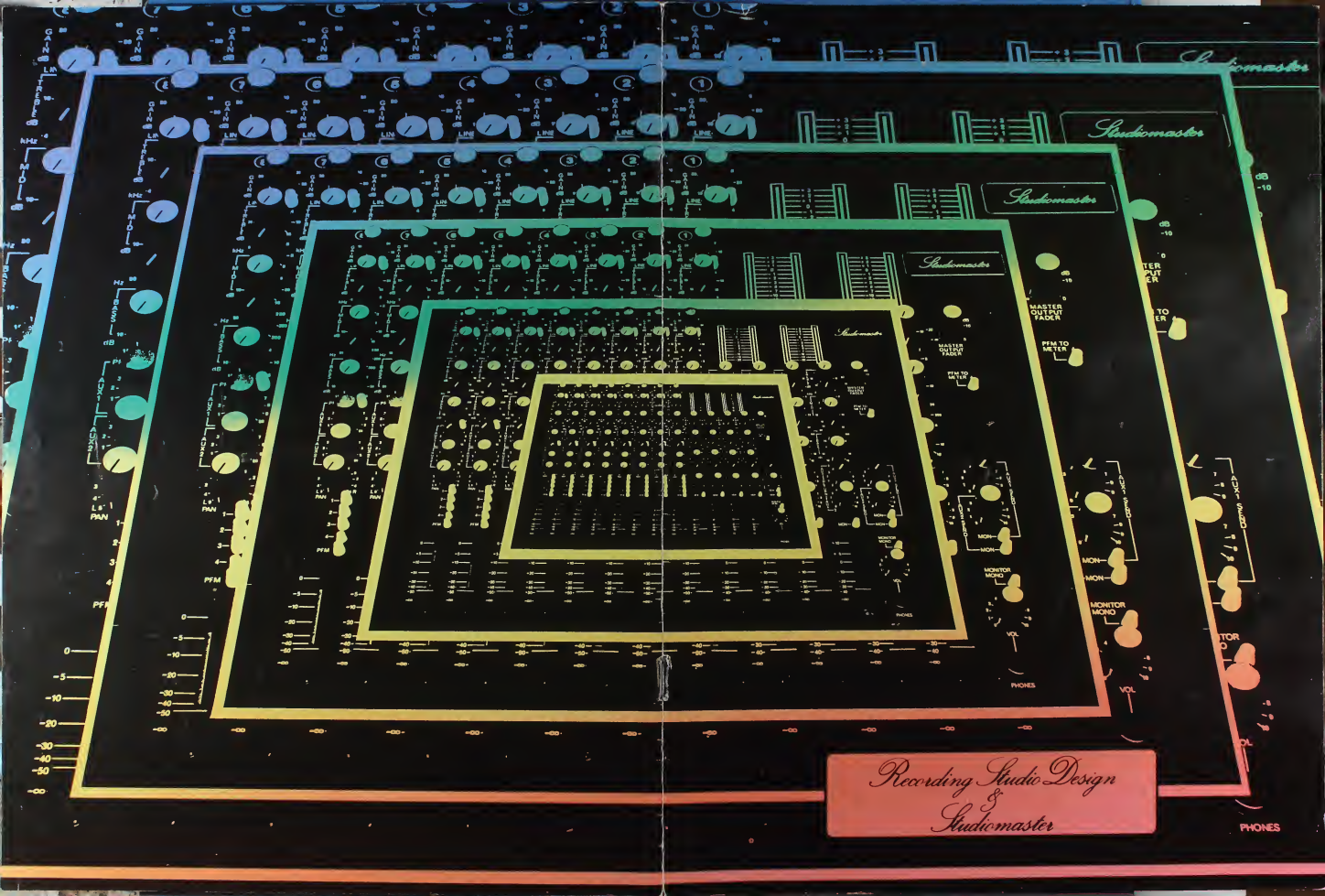
- willfully interfere with any radio communication or signal.
- transmit false or deceptive signals or communications by radio.
- falsely identify a radio station by transmitting a call sign which has not been assigned by proper authority to that station.
- transmit unidentified radio communications or signals.
- without authorization, divulge, publish, or use for your benefit or the benefit of another not entitled thereto, the existence, contents, substance, purport, effect, or meaning of any interstate or foreign communications by radio, other than transmissions intended for the use of the general public, transmissions relating to ships, aircraft, vehicles, or persons in distress, or transmissions by an amateur or citizens band radio operator.

Terms and Conditions

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- willfully interfere with any radio communication or signal.
- transmit false or deceptive signals or communications by radio.
- falsely identify a radio station by transmitting a call sign which has not been assigned by proper authority to that station.
- transmit unidentified radio communications or signals.
- without authorization, divulge, publish, or use for your benefit or the benefit of another not entitled thereto, the existence, contents, substance, purport, effect, or meaning of any interstate or foreign communications by radio, other than transmissions intended for the use of the general public, transmissions relating to ships, aircraft, vehicles, or persons in distress, or transmissions by an amateur or citizens band radio operator.


Studiomaster
MASTER OUTPUT FADER
PFM TO METER
MONITOR MONO
PHONES
Recording Studio Design
&
Studiomaster

Studiomaster 8/4 Mixer

APPLICATIONS

- **Studio 2&4 track**
- **Live P.A.**
- **Disco pre amplifier**
- **Keyboard mixer**
- **Hi-Fi pre amplifier**

New from Studiomaster, a compact, comprehensive and highly innovative mixing desk with multiple uses. The 8/4 fits a standard 19" rack and has a distinctive wedge shape making it convenient to work with whether rack mounted or free standing. Size for size and feature for feature, it has no serious competitor.

Input is by professional XLR sockets or jack sockets. There is variable input gain plus a mic/Line switch to make the 8/4 compatible with just about any instrument, microphone, or audio equipment you might wish to use. Equalisation is parametric in the mid and bass ranges allowing you to select the exact frequency you wish to emphasise or curtail. There is a full 16dB cut-and-boost on treble, mid and bass ranges.

Special features include: four output sends per channel to position signals exactly within the four-track programme; phantom power for condenser microphones; one post fade and one switchable pre/post fade effects send on each channel; 'break jacks' on input channels for inserting extra effects; integral headphone amplifier to feed eight sets of 600 ohm 'phones or one set of eight ohm 'phones; and RIAA equalisation on the first four input channels for compatibility with magnetic cartridges.



The World's Most Versatile Compact Mixer

The Studiomaster 8/4 is a triumph of flexibility. This makes it ideal for the home studio. Today's home market demands professional specifications and the 8/4 is a true Studiomaster in this respect. It allows you to exploit the full creative potential of multi-tracking using sophisticated mixing, balancing, and effects patching techniques. It has monitoring from the individual channels or from the output groups, and use of the Pre Fade Monitor button enables the engineer to listen to any channel in isolation even when the mixer is actually recording.

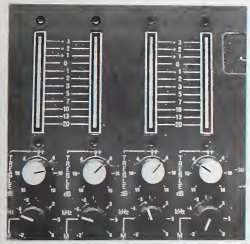
The 8/4 is also a useful PA mixer. It has advanced, reliable solid state circuitry and is ruggedly built. The equalisation system will cope with any acoustic environment and is ideal for many bands who now insist on studio features for stage equipment. The desk can also double as a sub-mixer for use with drums or other equipment. Just plug your kit mic's into the 8/4, feed the drum mix into the main mixer, and you free several channels of the main mixer for extra vocals or other sources.

Another role for the 8/4 is that of keyboard mixer. The flexibility of the inputs makes it ideal for use with multi-keyboard systems, either on stage or in a studio.

Finally, the 8/4 can be used with recorded music either as a disco mixer or with home hi-fi equipment. The RIAA equalisation makes it perfect for use with a record deck, and the multiple outputs can be used for playing or recording at the same time.

Specification

- Phantom power input switchable on all channels.
- Electronically balanced XLR mic inputs.
- Jack line inputs.
- Break jack on all channels.
- 2 effects sends on each channel (pre or post fade).
- Parametric eq (extended sweep) on all channels and all outputs.
- RIAA eq on 4 channels.
- PFM monitoring on all channels.
- Comprehensive routing to any or all outputs.
- Mono or stereo monitoring. Headphone amplifier.
- Rack or free standing.
- Overall master fader.
- Excellent sound to noise ratio.
- Fast reacting signal P.P.M. LED display or V.U. meters.





Studiomaster 12/2B Mixer

The Studiomaster 12/2B is a compact mixing desk which forms the basis of a full-scale modular mixing system. Because many bands have discovered the advantage of thinking beyond their immediate needs when buying their first mixer, it is popular with musicians who have never owned a mixer before. Yet, in conjunction with four-channel add-on modules, it will admirably serve the purpose of almost any group. Designed to studio specification but also widely used by bands who want their PA mixer to double as a recording mixer, 12/2B is probably the most successful portable desk in the world.

The 12/2B as a First Mixer

The 12/2B is designed as a first mixer which may well be the only mixer you ever need. Its features are all planned for maximum versatility.

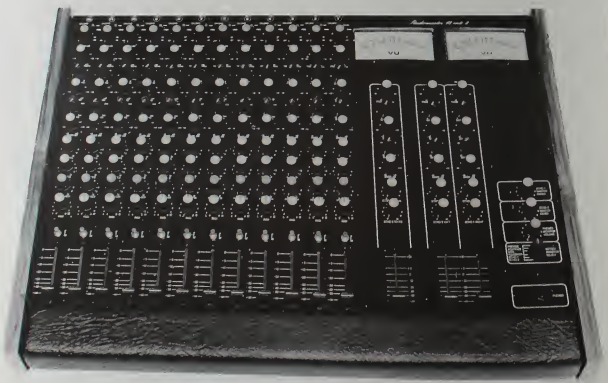
Each channel is equipped with adjustable input gain plus a 30dB 'pad'. This means that the 12/2B is compatible with any equipment you are ever likely to own. LED indicate when a channel is overloaded. Input can be balanced or unbalanced and is by professional XLR sockets or by Multicore socket, and outputs are also balanced XLR's.

A mixer should give complete control over amplified or recorded sound, and the equalization system is central to this control. The 12/2B has a gain control 16dB cut or boost applied to selectable frequencies in the Mid and Bass ranges. The parametric system means great precision of control. It is not only very helpful in attaining exact instrument sounds (and/or cancelling the effects of the room you're playing in) but it can be used to cut feedback-prone frequencies — a useful alternative to cutting overall volume to reduce feedback.

Effects, particularly echo, are almost invariably a part of recording work, and the 12/2B has two effects sends provided on each channel. The effects are Post Fade so that when the channel faders are moved the effect stays proportional. When each channel is equalised and has effects added, a stereo programme is created using the pan controls that select how much of the signal is to go to either output.

No matter how well equipped a desk, without effective monitoring good results are impossible. The 12/2B has a Foldback monitor send control on each channel and a Foldback Master send at the output stage to assess the final signal. The individual channels are also provided with very useful PFM (Pre-Fade Monitor) sends, so that you can listen to any channel without affecting the working status of the desk.

Flexibility in use, sophisticated equalisation, full effects and monitoring, professionl capability — a balanced set of reasons why the 12/2B is first choice for mixing.



Specification

Equalisation
Treble ∓16dB at 10kHz
Mid ∓16dB at 400Hz to 8kHz continuously variable
Bass ∓16dB at 30Hz to 300Hz continuously variable
Outputs — (Echo outputs unbalanced mode only)
Gain after fader (unbalanced mode) 10dB
Maximum Output level (unbalanced mode) +20dBm
Gain after fader (balanced mode) 16dB
Maximum output level (balanced mode) +26dBm
Output impedance 10 Ohms
Vu Meters O Vu = +4dBm
Overall frequency response +0-2dB 20Hz to 20kHz
Distortion 1kHz+20dBm 015%
Inputs — Electronically balanced, active gain control optimum microphone impedance — 200 Ohms
Maximum Gain +60dB
Minimum Gain −15dB
Hence total gain range 75dB
Input impedance 6k Ohms
Equivalent Input Noise −125dBm
(Unweighted, 16.7kHz 6dB/oct filter giving effective 20kHz bandwidth, 200 Ohms input resistor)





Studiomaster 16/4 & 16/8

These mixers differ only in the number of output channels they offer. They are designed expressly for the four-track or eight-track studio and because they are expandable they have been made to much higher specifications than is usual among compact mixers.

Eight or four track equipment is the basis of many small professional studios (particularly those that specialise in demo tapes) and nearly all home studios. A small but vigorous proportion of successful records comes from master tapes made on this kind of equipment. The advantages of mixing and recording at home are attracting more and more musicians. The equipment is reasonably priced so that overall costs can work out lower than with a hired studio, and in terms of convenience there is no contest. A home studio affords more scope for exploration and experiment because there is no limit on the time that can be spent finding exactly the right sound.

The numbers of musicians with home recording equipment is continually increasing and a Studiomaster 16/4 or 16/8 is the choice where professional results are the aim. They combine the most comprehensive creative facilities with a quality of electronics that is essential if the signal is to be processed and re-mixed several times.

Multitrack Versatility

The input stage, gain controls and eq systems on these desks have all the standard Studiomaster features such as parametric eq in Mid and Bass frequencies, balanced Lo-Z inputs plus pads, LED overload indicators, professional connections plus the Multicore option.

After each channel is adjusted, equalised and perhaps processed for effect in the normal way, it is routed to a group in the output stage, which functions as a comprehensive sub-mixer.

This stage of the mixer fully exploits the advantages of multi-tracking. Each of the four (or eight) groups can either be routed into the tape machine via the Line Out switch, or routed back for re-mix if adjustments are required to its component signals. Each group has its own level fader and by the re-mix process extra effects or equalisation can be introduced at this stage. Foldback monitor controls allow the engineer to listen to each group or to all of them together, and the PFM controls are used to listen to individual channels. A separate monitoring system allows the engineer to produce a monitor mix for his own convenience independently of what he may be sending into the tape machine.

When the 16/4 or 16/8 is interfaced with a tape recorder, it can be used to produce the 'multi-track tricks' that are a feature of 95% of modern recording. This allows you to build up a master tape gradually, laying down first rhythm tracks and basic instrumental work, and adding vocals, solos, or even improvisations later. The technique is simply to separate the various instruments or instrument sections into groups on the mixer, record and remix according to the instructions for 'mixing in the studio' later in this brochure. Note that at each remix, the full monitoring/equalization/effects system of the mixer is at your disposal should you wish to 'shape' the sound further. For a final stereo mix to produce a master tape, the first two Line Out faders double as master faders



Specifications

Inputs
Electronically balanced with active gain control, switched 30dB pad on input.
Maximum gain +60dB
Minimum gain −15dB
Headroom +20dBm
Input Impedance 5k Ohms
Optimum source impedance for microphones = 200 Ohms

Equalisation
Treble ∓16dB at 10kHz
Mid ∓16dB at 400Hz to 8kHz continuously variable
Bass ∓16dB at 30Hz to 300Hz continuously variable
All outputs have 10dB gain after their respective output level controls
Output impedance 10 Ohms.
Minimum terminating impedance is 600 Ohms with the exception of Foldback output when the minimum terminating impedance is 8 Ohms.
Maximum output level +20dBm.

Line Inputs
Line inputs are preset for an input of −10dBm.
They may be very simply modified for an input of +4dBm.

Meters O VU = +4dBm

The following applies from a microphone input to a line output with EQ flat.
1kHz distortion at +4dBm .015%
1kHz distortion at +20kBm .015%
Maximum gain throughout mixer +70dB
Maximum input level before clipping +35dBm
Equivalent input noise (200 Ohms input resistor, 16.7kHz 6dB/Octave filter giving 20kHz noise bandwidth) −125dBm
Signal to noise ratio with line output fader down −90dB
Line Output fader nominal, channel faders down −88dB
One microphone channel at 40dB gain −84dB
Four microphone channels at 40dB gain −80dB
Sixteen microphone channels at 40dB gain −72dB

Multicores
The standard 16/4 mixer has facilities for two twelve way mic multicores by way of two multicore sockets on the back of the desk. A 150 twelve channel multicore (twelve balanced pairs) is available on a multicore drum (made of hard wearing ABS plastic) with a detachable stage box with twelve switchcraft D3F numbered 1–12. Similar multicores are available for the 16/8

Flight Cases
Flight cases for both the 16/4 and 16/8 are available as optional extras.



16/8 Remix Monitor Output Stage

Studiomaster 400C & 800C Power Amplifiers

Studiomaster power amplifiers are designed for use in recording, and are also robust enough to be taken out on the road. They are built to the same precise tolerances and full specifications as the mixing desks. They use XLR connectors, are rack mounted or free standing, and excel in protection circuitry, and provisions to dissipate the intense heat that any power amp generates. The best testimony to their sound is the fact that they are used by many top sound engineers all over the world.

The 800C

One of the safest, most reliable amplifiers around, the 800C delivers up to 600 watts per channel. A major feature is the four-stage protection system that ensures not only that the amplifier cannot damage itself, but that it cannot damage speakers. Instantaneous protection circuits protect the output stage from short circuits and inappropriate load conditions. On each channel there is a thermal cut-out so that if the temperature in either heatsink exceeds 100 degrees centigrade power is removed. It is automatically restored when the temperature drops to a safe level. Separate fuses are provided on each D.C. rail and there is an AC mains fuse in addition. Finally, in the unlikely event of a fault creating a DC condition in the output stage, a relay disconnects amplifier from speakers.

The 400C

Tough, reliable stereo power at 200 watts per channel into 4 ohms makes the 400C a leading choice for studio or for performances. Like the 800C, it has instantaneous protection circuits that cut in should the circuits be subjected to a potential they are not designed to handle. There are fuses on each DC rail and on the main power supply, and a relay disconnects the speakers if the output develops DC potential.



Specification

RMS Power Output Per Channel at 1kHz greater than 112 watts into 8 Ohms
RMS Power Output Per Channel at 1kHz greater than 200 watts into 4 Ohms
RMS Power Output Per Channel at 1kHz greater than 300 watts into 2 Ohms
THD at 1kHz at full power prior to clipping <.005% At 8 Ohms
THD at 1kHz at full power prior to clipping <.007% At 4 Ohms
THD at 1kHz at full power prior to clipping <.01% At 2 Ohms
Input Impedance >10K Ohms
Input Sensitivity 1.25 Volts RMS for Full Power into 8 Ohms
Frequency Response +0 –3dB 5Hz to 30kHz
Signal to Noise Ratio >100dB Ref. Full Power into 8 Ohms
Slew Rate >15V/ µS Into 8 Ohms
Fully Stable into 8 Ohms + 2 µF



Specification

RMS Power O/P Per Channel at 1kHz 225W Into 8 Ohms
RMS Power O/P Per Channel at 1kHz 400W Into 4 Ohms
RMS Power O/P Per Channel at 1kHz 600W Into 2 Ohms
THD at 1kHz at full power prior to clipping <.005% At 8 Ohms
THD at 1kHz at full power prior to clipping <.007% At 4 Ohms
THD at 1kHz at full power prior to clipping <.01% At 2 Ohms
Input Impedance >10K Ohms
Input Sensitivity 1.25 Volts RMS for Full Power into 8 Ohms
Frequency Response +0 –3dB 5Hz to 30kHz
Signal to Noise Ratio >100dB Ref. Full Power into 8 Ohms
Slew Ratio >15V/ µS Into 8 Ohms
Fully Stable into 8 Ohms + 2 µF

Mixing in the Studio

The basic recording instructions for any Studiomaster mixer are the same. Mixing means taking a number of different instrument and vocal signals and combining them ultimately to form a stereo 'image' in the desired proportions. Mixing is the stage at which many special effect are introduced, and at which the sounds you are working with are shaped and manipulated by 'equalisation'.

Stage one is input. You plug the source into the input stage of the mixer and refer to the VU meters and/or overload LED's to adjust the level by the gain control and possibly the 'pad' switch. Stage two is equalisation. By reference to the monitors (using the PFM button on the relevant channel) the signal is adjusted for bass and midrange tone (using the relevant gain pots plus the frequency selecting pots) and treble (gain pot only). Stage three on 2-channel mixers is to use the pan controls to route the signal from each channel to either one of the output channels: the creation of the stereo image. On multi-channel models signals are routed into groups corresponding to the tracks on a tape machine. Stage four will often be the adding of echo or effects. The influence of any effect on the signal in a channel can be gauged using the PFM monitor button to isolate that channel. The effects send(s) on each channel will route all or part of a signal through an effects unit. With multi-channel mixing, effects are often added with one of the groups set to 're-mix' because this way it is easier to gauge the amount of effect required.

Stage five (mixers for multi-track recording only) can be carried out when you've recorded all but one of the tracks on the tape machine. It is then possible to set the recorded tracks to re-mix and route them (with or without further effects or equalisation) into a single group. This can then be recorded on the remaining tape track leaving the other tracks available to record more material for a final mix. The process can be repeated several times: up to six or seven transfers are permissable depending on the kind of material recorded and the quality of the recording machine.

Note: when using a mixer and a tape recorder it is most important to align the mixer signal with the tape machine sensitivity. This is done by turning all monitor selectors to L.O. (Line Out) and adjusting the L.O. faders so that the meters read O VU. Then switch the tape machine to 'record', operate the alignment oscillator on your desk (or some other continuous signal) and adjust the record level so that the meters on the tape machine register their recommended level. To play back the recorded tone, switch to "re-mix" (routing to 1st 4 mic channels) and adjust playback level controls so that the meters on the desk read 0 VU again.



Expander Modules

All our mixers grow with the requirements and your budget. 'Add on' modules providing four channels at a time are available and this means that your desk is always ready to accept more inputs.

The modules are designed on a 'bolt on' basis, connecting instantly into the existing mixer circuit without the need for complex wiring adjustments.

RSD 12/2 Mixer

A sturdy, compact, general purpose mixer along the same lines as the Studiomaster 12/2B but without some of the features designed specifically for studio use. The 12/2 is the ideal first mixer for the band who believe they have a future. It's expandable of course — and takes four-channel Recording Studio Design add-on modules. It will cope with up to five such modules without loss of quality (making a full 32/2 desk available when used with R.S.D. external power supply) and will balance your sound for any venue from a wine bar to an open-air stage.

Everything for the Road

The 12/2 is a good traveller. It's highly portable, and it's reliable. The designers worked on the principle that a certain amount of punishment is inevitable for equipment used by a constantly gigging band, and a mixer that can't take it is just not a road mixer. Tested, high quality components and 'heavy-duty' internal connections are the rule for Recording Studio Design (and Studiomaster) products — and they pay dividends on a hard-working mixer like the 12/2.

The eq on the 12/2 desk is parametric on Mid and Bass frequencies and gives a powerful 16dB cut and boost. This means sound control whatever the venue. A high roof, a low roof, large flat surfaces, curtains and hangings, even a crammed auditorium can have a radical effect on acoustics, but the 12/2 will compensate easily. The parametric system is very exact, and allows you to maintain your characteristic sound in the most 'hostile' environment, or to cut feedback with a minimal effect on overall volume.

The versatility of the 12/2 has given it considerable popularity. It has a Post Fade effects system so that signals can be sent through external processors without the proportion of the effect varying when the channel fader is varied. It has Foldback monitoring for the engineer to assess the final signal, and a very useful PFM monitor system to listen to each channel individually. Monitor sends will route the signal to on-stage monitor amps for the band.





Specifications

Inputs
Electronically balanced input
Active gain control
30dB Input pad
Max gain (Pad Out) + 60dB
Min gain (Pad In) – 15dB
Headroom 20dB
Input Impedance — Greater than 6Kohms
Equivalent Input Noise — Less than – 122dBM typically – 125dBM
(Unweighted, 20kHz bandwidth, input loaded with 200ohms)

Eq
Treble ∓ 16dB at 10kHz
Mid ∓ 16dB at 400Hz to 8kHz
Bass ∓ 16dB at 30Hz to 300Hz

CH Sends
Foldback Prefade
Echo Postfade
Main Stereo Programme via fader, pan pot
PFM (Pre Fade Monitor) Button

Outputs
Foldback Master, Gain 10dB
Echo Master, gain 10dB
Left & Right Master, gain 10dB
Max Output + 20dBM
Overall frequency response, + 0.2dB, 20Hz to 20kHz
Residual Output Noise – 70dBM
(Unweighted, O/P Faders at 0, CH Faders down 20kHz Bandwidth)
Gain after output fader + 10dB
V.U. Meters O VU = 0dBM
Input Impedence 10Kohms
Power supply regulated and protected 110/120V 220/240v
Ac: 20VA voltage selector .

Multicores
An optional multi-core cable with stage bos easy connection of the RSD12/2.

Flight Cases
For road protection a specially designed flight case is available for the RSD12/2.

Expander Modules
The RSD 12/2 mixer grows with your requirements and your budget. 'Add on' modules providing four input channels a time are available and this means that your mixer is always ready to grow.

The 'bolt on' modules connect instantly into the existing mixer circuit with simple wiring connections.



RSD 12/2 Mixer

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The versatility of the 12/2 has given it considerable popularity. It has a Post Fade effects system so that signals can be sent through external processors without the proportion of the effect varying when the channel fader is varied. It has Foldback monitoring for the engineer to assess the final signal, and a very useful PFM monitor system to listen to each channel individually. Monitor sends will route the signal to on-stage monitor amps for the band.





Specifications

Inputs
Electronically balanced input
Active gain control
30dB Input pad
Max gain (Pad Out) + 60dB
Min gain (Pad In) − 15dB
Headroom 20dB
Input Impedance — Greater than 6Kohms
Equivalent Input Noise — Less than − 122dBM typically − 125dBM
(Unweighted, 20kHz bandwidth, input loaded with 200ohms)

Eq
Treble ∓ 16dB at 10kHz
Mid ∓ 16dB at 400Hz to 8kHz
Bass ∓ 16dB at 30Hz to 300Hz

CH Sends
Foldback Prefade
Echo Postfade
Main Stereo Programme via fader, pan pot
PFM (Pre Fade Monitor) Button

Outputs
Foldback Master, Gain 10dB
Echo Master, gain 10dB
Left & Right Master, gain 10dB
Max Output + 20dBM
Overall frequency response, +0.2dB, 20Hz to 20kHz
Residual Output Noise − 70dBM
(Unweighted, O/P Faders at 0, CH Faders down 20kHz Bandwidth)
Gain after output fader + 10dB
V.U. Meters O VU = 0dBM
Input Impedence 10Kohms
Power supply regulated and protected 110/120V 220/240v
Ac. 20VA voltage selector.

Multicores
An optional multi-core cable with stage bos easy connection of the RSD12/2.

Flight Cases
For road protection a specially designed flight case is available for the RSD12/2

Expander Modules
The RSD 12/2 mixer grows with your requirements and your budget. 'Add on' modules providing four input channels a time are available and this means that your mixer is always ready to grow.

The 'bolt on' modules connect instantly into the existing mixer circuit with simple wiring connections



RSD 20/8 Monitor Mixer

It scarcely needs stating that if members of a band can't hear what they're doing, they can't hear what they're doing wrong. Since amplified music began, however, this obvious fact has probably ruined more performances than any other single cause.

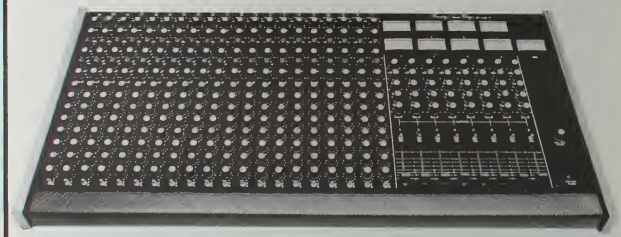
The Recording Studio Design 20/8 monitor mixer represents the end of all problems associated with monitoring, whether due to band members 'losing' their own sound, to a bad monitor sound that favours some instruments at the expense of others, or to monitor feedback. In these days of modest back lines and powerful PA, efficient monitoring is essential. The 20/8 is not an expensive unit, but it was designed on the principle that the monitor mix is as important as the main mix to the end performance, and no corners have been cut on specification or features.

The purpose of monitoring is to allow every member of a band to hear what he sounds like in relation to the other members. However, everyone has his own ideas on how prominent his sound should be in the mix, and on which other instruments he should hear most. The 20/8 allows each output channel to contain a mix of any or all input channels in any proportion desired — and with any frequency bias. Thus the vocalist may favour a 'rhythm track' sound, the bass player would probably want a drum-dominated mix, and a keyboard man might wish to hear most from the lead instruments.

Feedback is a major problem of monitoring, and the 20/8 is very effective in eliminating it. Equalisation at *two* stages is provided so that feedback frequencies can be turned down without overall volume loss. First, each input channel has parametric eq on both bass and mid frequencies plus cut-and-boost control on shelving frequencies in the treble range. Second, there is overall parametric eq at the output stage. By careful use of both sets of controls each musician can have high-volume, personal monitoring without risk.

The attention to practical needs that characterises Recording Studio Design products makes the 20/8 a very convienient mixer to use. Sound engineers often complain that it's hard to hear exactly what is coming through individual monitors. The 20/8 has PFM switching so that each channel can be listened to in isolation. Lighting in the wings is usually poor. The 20/8 has colour coded control groupings for easy recognition. Many monitor mixers have only limited metering. The 20/8 has large VU meters for each output group plus an extra one to which any individual channel can be switched. Many monitor mixers have inadequate handling capability. If 20 channels ever seem too few, the 20/8 can be expanded with 4-channel add-on modules.

The 20/8 is wired in parallel with the main PA mixer. Most bands find in unnecessary to have a separate monitor engineer, although to get the best out of your 20/8 monitor mixing should be taken as seriously as PA mixing. It is often the key to a 'tight' professional sound



Specification

Inputs
Electronically balanced with active gain control, switched 30dB pad on input.
Maximum gain +60dB
Minimum gain −15dB
Headroom +20dBm
Input impedance > 5k Ohms
Optimum source impedance for microphones 200 Ohms

Equalisation
Treble ∓16dB at 10kHz
Mid ∓16dB at 400Hz to 8kHz continuously variable
Bass ∓16dB at 30Hz to 300Hz continuously variable

Outputs
All outputs have 10dB gain after their respective output level controls.
Output impedance 10 Ohms
Minimum terminating impedance is 600 Ohms with the exception of Foldback output when the minimum terminating impedance is 8 Ohms.
Maximum output level +20dBm.

Meters
O VU = +4dBm

Line Inputs
Line inputs are preset for an input of −10dBm.
They may be very simply modified for an input of +4dBm

The following applies from a microphone input to a line output with EQ flat.
1kHz distortion at +4dBm .015%
1kHz distortion at +20dBm .015%
Maximum gain throughout mixer +70dB
Maximum input level before clipping +35dBm
Equivalent input noise (200 Ohms input resistor, 16.7kHz 6dB/Octave filter giving 20kHz noise bandwidth) −125dBm
Signal to noise ratio with line output fader down −90dB
Line Output fader nominal, channel faders down −88dB
One microphone channel at 40dB gain −84dB
Four microphone channels at 40dB gain −80dB
Sixteen microphone channels at 40dB gain −72dB

Expander Modules
Expander modules are available as optional extras for the RSD 20/8
Each expander module provides a further four input channels

Multicores
A low cost multicore system is available for this mixer, utilising 25 pin connectors and 25 way cable with an overall screen

Flight Cases
Flight cases made in both fibre covered ply and aluminium are available for this mixer with heavy duty corners and catches



RSD 800B Power Amplifier

A 19" rack-mounted or free-standing Power Amp giving up to 600 watts per channel. Built to stand up to the toughness of life with the average working band and still deliver the power and sound quality of RSD at gig after gig. Offering exceptional signal-to-noise and distortion characteristics the 800B is the answer for anyone who wants performance and durability in a relatively light, convenient-to-handle package. For versatility there is a mono/stereo switch at the input stage so that 800B's inputs can be paralleled if required.

The RSD 800B also has to be one of the best protected PA amps in the business. It has full short-circuit protection, a thermal cut-out which operates should the heat-sink on either channel top 100 degrees centrigrade, and separate fuses on each DC rail, and the mains input.

Large, illuminated VU meters indicate the load on each channel.

The 800B is stable with all reactive loads.

Specification

RMS Power O/P Per Channel at 1kHz 225W Into 8 Ohms
RMS Power O/P Per Channel at 1kHz 400W Into 4 Ohms
RMS Power O/P Per Channel at 1kHz 600W Into 2 Ohms
THD at 1kHz at full power prior to clipping <.005% At 8 Ohms
THD at 1kHz at full power prior to clipping <.007% At 4 Ohms
THD at 1kHz at full power prior to clipping <.01% At 2 Ohms
Input Impedance >10K Ohms
Input Sensitivity 1.25 Volts RMS for Full Power into 8 Ohms
Frequency Response +0 −3dB 5Hz to 30kHz
Signal to Noise Ratio >100dB Ref. Full Power into 8 Ohms
Slew Ratio >15V/ µS Into 8 Ohms
Fully Stable into 8 Ohms + 2 µF



RSD 3-way & 5-way Stereo Crossovers & Accessories

The RSD Electronic Crossovers are available in 3-way or 5-way versions to suit differing needs. They are designed as quality professional audio units and employ active circuitry to give maximum scope in frequency selection.

On the 3-way unit, the crossover frequency between the Bass and Middle outputs is continuously variable between 200Hz and 800Hz. Between the middle and the treble outputs, crossover frequency will adjust between 800Hz and 3.2kHz.

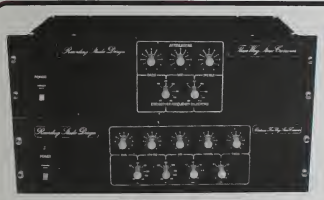
Separate gain controls are used on each channel, for fine adjustment on the balance.

On the 5-way crossover signals from the mixer or other source are split into five frequencies. This allows each frequency band to be amplified at different levels and reproduced by transducers designed to handle specific frequency ranges.

Once again, independent input gain controls are provided, and on the back of the crossover there is a 25-way connector for compatibility with a multicore system.

By using a 5-way or even a 3-way electronic crossover, the correct equipment for every gets higher.

Recording Studio Design also produce value-for-money professional stage accessories. These include *Multicore* cable in drums of 50 metres, *Multicore Mic Returns* for connecting mics on stage, *Stage Sends* (from mixers to monitor amplifiers), and a *D.I. box*. All units are made with balanced XLR connectors where appropriate. frequency range can be selected, using lower power amps and higher frequency drivers as the signal frequency



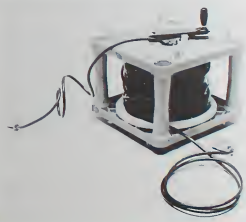






Specification

Maximum Input Level +20dBm
Maximum Output Level +20dBm
Output Impedance 100 Ohms
Maximum Gain within passband 0dB (Unity)
Overall frequency response +0dB−1dB 15Hz to 30kHz
Distortion at 1kHz, +20dB 0.015%
Noise (20kHz noise B/W, any output) below +4dBm 90dB
Crossover Frequencies, 3-way: 200Hz to 800Hz Continuously variable at Bass/Med X-over point. 800Hz to 3200Hz continuously variable at Mid./Treble X-over point
Crossover Frequencies, 5-way: 200Hz to 800Hz Continuously variable at Bass/Mid X-over point. 800Hz to 3200Hz continuously variable at Mid./Treble X-over point
Input connectors D3F or equivalent wired pin 1 Earth, pin 3 Signal.
Output connectors D3M or equivalent wired pin 1 Earth, pin 3 Signal
Multicore connector DB25 or equivalent.



Programming a sound future

Do you get everything you want from your mixer? And, what can be just as important, do you get anything you don't want in the form of crackles, hums, and other noises?

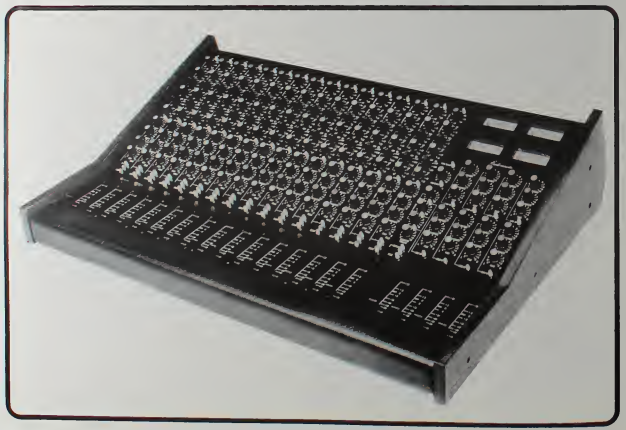
If you own a Studiomaster or a Recording Studio Design system, you probably answered 'yes' to the first question and 'no' to the second. But even these mixers can be improved and there is a continual programme of research and development to make sure that whatever science has put at the disposal of our engineers, we put at the disposal of our customers.

All our mixers are currently going over to a more refined system of sound control than ever. The Studiomaster 8/4 pioneers our third generation chips which give an appreciable boost to overall performance, from better signal-to-noise ratio and wider equalisation range, to greater reliability. Models of the 16/4 and 16/8 coming on to the market are also fitted with these circuit boards, and all Studiomaster and RSD mixers will feature the new technology.

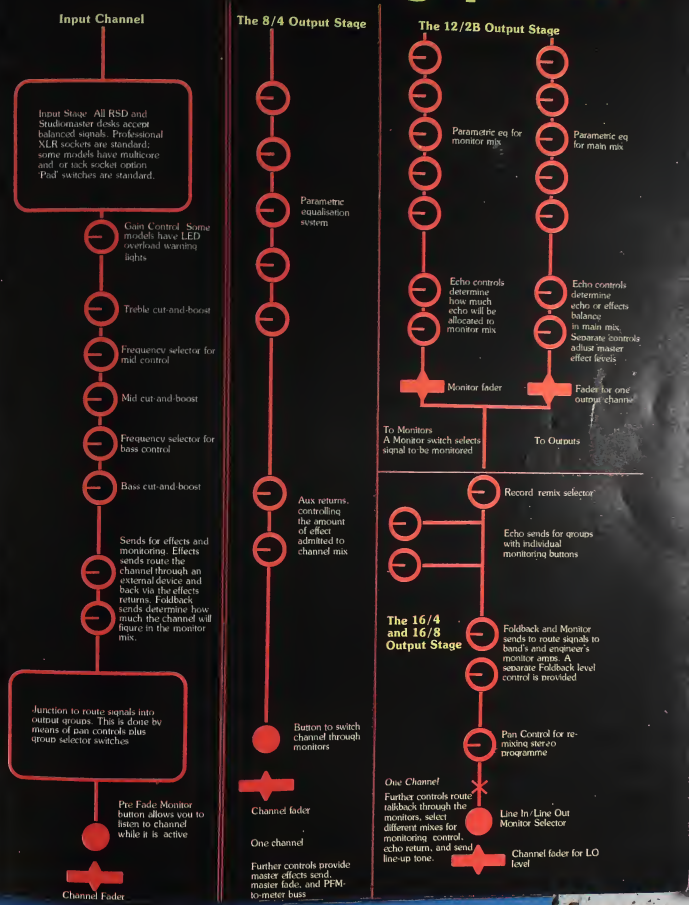
New I/C's are the basis of our 'mixers for the future' but there are also mechanical improvements to favour greater reliability and easier maintenance. The 8/4 and the 16/4 and 16/8 already have a system of flexible Buss Bars with the circuit boards wired by means of a plug-in harness instead of conventional soldered connections. This system is to be introduced to all models.

The 8/4 and the 16-channel models are also the pattern for new metering options. There are plans for all mixers to offer an option of fast reacing L.E.D. display, since many musicians and engineers prefer the faster reaction time of the LED systems.

Studiomaster and Recording Studio Design lead the field in the production of professional quality portable mixing desks because we have always been responsive — to the users of desks on the one hand, and to the developments in electronics science on the other. That's why we make no predictions on how the ultimate Studiomaster or RSD desk may look — although we have a very definite immediate development programme. We can guarantee that each generation of mixers will take the art of making music a little nearer perfect. Because that's what our mixing desks are about: the music, the whole of the music, and nothing but the music.



The mixing operation



BARGAIN BOX

TASCAM 105A Remote Control for Model 10B Mixer NEW		130.00
TELEOYNE MC-056 Cardioid Oynamic Mic, Low Z, AS-IS		S.00
TOA HAU-70F Mic Preamp		15.00
UTAH X60B Crossover, B ohm, 600Hz cutoff	(4)ea	10.00
UTAH X60B Crossover, B ohm, 600Hz cutoff, NEW	(23)ea	13.00
UTC VIC-1 Variable Inductor, Mean Hys.-.0085/0C MA-75 max.	(4)ea	10.00
UTC A-14, Oynamic microphone to one or two grids	(2)ea	1S.00
UTC H-42A (MIL-T-27 unit) three 2S0 ohm windings, pulse trans. (1B)ea		5.00
UTC HA-105 Interstage Audio Trans. Single Plate to Single Grid		10.00
UTC HE-812 Transformer		10.00
WESTON Model 1722 2-1/2" VU Meter		15.00
WILKINSON AMF-1A Frequency Monitor AS-IS		20.00
WOLLENSAK TF-404 Foot Control		S.00
WOLLENSAK T-1600 Recorder, AS-IS		20.00

ALL ITEMS BELOW ARE NEW ANO ARE LISTEO WELL BELOW OISTRIBUTOR COST

MOSLEY #F-42 Two-Way Universal Switches, OPOT, 1-input, 2-out, 23 lot		20.00
SWITCHCRAFT 330CPI Stereo Adaptor, European type 5-pin plug one end, (2) female RCA jacks other end, 8" shielded cable	B lot	10.00
" 330F2PI "Y" Adaptors, male RCA plug connected in parallel to (1) male & (1) female RCA plug	4 lot	5.00
" TT-722, 1' Mini Jack Patch Cord, Tip & Sleeve	S lot	20.00
" 3S03, female RCA jack for end of wire	S lot	2.00
" 13033, 2-position momentary switch, panel mount	S lot	5.50
" 46202LR, slide switch, 2-position, 2-terminal 30 lot		7.S0
" 46313LOR OW Slide Switcher, 3-position, B-terminal 50 lot		20.00

ENO OF BARGAIN BOX

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MAKE US AN OFFER FOR ANY OF THE EQUIPMENT LISTEO IN THE BARGAIN BOX SECTION OF THIS FLYER - NO REASONABLE OFFER WILL BE REFUSEO (WE'VE BEEN KNOW TO TAKE SOME UNREASONABLE OFFERS ALSO) - LOOK THROUGH THE SECTION CAREFULLY - OON'T PASS UP THE CHANCE OF GETTING SOMETHING YOU CAN USE AT A VERY LOW PRICE

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MICROPHONES

AKG O-24 Mic w/Clamp & Cable, good condition	(2)ea	95.00
AKG C-451E Condenser Mic, use battery or AC power, NEW		323.00
AKG C-452EB Phantom Powered Condenser Mic NEW		344.00
AKG O-507 Mic, Noise-Cancelling Oifferential Type, 70-12KHz (2)ea		30.00
ALTEC 633A "Salt Shaker" Oynamic Mic, 30/50 ohm, has low output		25.00
AMERICAN 09AT Oynamic Mic, very old vintage, good condition		55.00
ELECTROVOICE PROFE55IONAL SERIE5 MICROPHONES - 2 YEAR UNCONOITIONAL WARRANTY		
RE-10 Variable O, Oynamic Super Cardioid, 90-13KHz, NEW		140.25
RE-11 Variable O, Oynamic Super Cardioid, 90-13KHz, NEW		155.00
CH-15S Condenser Single-O Hyper-Cardioid, 55-13.5KHz, NEW		493.00
CO-15P Phantom Powered Condenser, Omnidirectional, 20-20KHz NEW		257.00
CS-15P Phantom Powered Single-O Condenser Cardioid,40-18KHz NEW		239.00
RE-15 Variable-O Oynamic Super Cardioid, 80-15KHz, NEW		222.00
RE-16 Variable-O Oynamic Super Cardioid, 80-15KHz, NEW		231.00
RE-18 Shock-Mounted Variable-O Oynamic Cardioid, 80-15KHz NEW		247.50
RE-20 Variable-O Oynamic Cardioid, 45-18KHz NEW		404.50
05-3S Single-O Oynamic Cardioid, 60-17KHz NEW		125.00
OL-42 Cardiline Oynamic Unidirectional, SO-12KHz NEW		450.00
CL42S Cardiline Condenser Undirectional, 90-12KHz NEW		640.00
RE-50 Shockproof Oynamic Omnidirectional, 80-18KHz NEW		132.00
00-S4 Oynamic Omnidirectional, 50-18KHz NEW		125.46
RE-55 Oynamic Omnidirectional, 40-20KHz NEW		235.00
00-56 Shock-Mounted Oynamic Omnidirectional, 80-18KHz NEW		110.00
CO-90 Tie-Clasp Lavalier, 40-15KHz NEW		125.40
635A Oynamic Omnidirectional, 80-13KHz NEW		79.00
649B Miniature Oynamic Omnidirectional, 80-10KHz NEW		110.00
667A Programmable-Response Oynamic Variable-O Cardioid, 40-10KHz NEW		420.00
ElectroVoice RE-16 Oynamic Cardioid, good condition	(2)ea	145.00
ElectroVoice RE-20 Mic Factory Reconditioned by EV, AS-NEW w/309 s.m.		325.00
ElectroVoice 631BP, Oynamic Omni., High or Low Z, 80-13KHz, NEW		77.70
ElectroVoice 635A Mic, repainted (gray) good working condition	(4)ea	49.00
ElectroVoice 660 Oynamic Super Cardioid, Low/High Z, 90-13KHz, NEW		93.90
ElectroVoice 664 Mic New - Never Used w/15' cable		49.00
Electrovoice 667A Variable O Cardioid, w/shock mt. & w.s.,	(4)ea	250.00
ElectroVoice 671A Oynamic Cardioid Low/High Z, 60-14KHz NEW		98.40
ElectroVoice 1724 Tie Clasp Lavalier, NEW (4) Left On Secial 42.00		35.00
ElectroVoice 1776 Battery Powered Condenser Cardioid NEW		122.10
ElectroVoice 1777 Phantom or Battery Powered Condenser Cardioid NEW		147.00
NEUMANN SM-69 Stereo Mic w/N5-69i power supply, new cable, new wind screen, has just been checked by Gotham, Mint Condition		1800.00
NEUMANN U-87 w/windscreen, & slightly damaged shock mount (inquire)		695.00
RCA BK1A cone shaped mic.	(2)ea	45.00
RCA 44-BX Ribbon Mic w/yoke, shock mount & cable, very good	(2)ea	425.00
RCA 74B Junior Velocity Ribbon Mic, good condition	(3)ea	95.00
RCA 77-O Ribbon Mic w/yoke, shock mount & cable, good condition	(4)ea	275.00
RCA 770X Ribbon Mic, Very Good Condition		300.00
SENNHEISER MKH-404 Condenser w/custom P.S., Rebuilt by Senn.		225.00
SENNHEISER MKH-404 Condenser w/Senn. power supply, Rebuilt by 5enn.		225.00
SENNHEISER MO-421U Mic, Cardioid, Bi-Oirectional w/built in roll-off switch, comes w/Lo-z cable NEW		327.00
SENNHEISER MO-431U Oynamic Mic, Super Cardiod, 40-16KHz, NEW		352.00
SHURE SM-7 Unidirectional Oynamic Cardioid, low Z, NEW		335.40
SHURE SM-S1 Microphone, Omnidirectional Lavalier, good condition		65.00
SHURE SM-53 Mic "A5-NEW" w/original box & warranty card, orig.246.00		160.00
SHURE SM-56 Unidirectional Oynamic Mic NEW		151.80
SHURE SM-57 " " Mic NEW		118.80
SHURE SM-58 " " Mic NEW		151.80
SHURE 548S Mic, Unidyne IV Oynamic, good working condition		75.00
SHURE 566 Unisphere Microphone		85.00
SHURE 561 Omnidirectional Oynamic, Low Z, AS-NEW 32.70		2S.00
SHURE 585SB Unidirectional Oynamic, Low Z, NEW		73.20
SHURE 538SB-CN Unidirectional Oynamic, Low Z, NEW		66.60
SONY SUPER5COPE EC-9P Cardioid Condenser w/clamp,cable & wnd.scr.		85.00
SONY ECM-220 Mic, well used appearance but factory recon. to new spec.		65.00
SONY ECM-270 Mic, " " " " " " " "		75.00
SYNCRON AU-7A Mic RECONOITIONEO	(7)ea	175.00
WESTERN ELECTRIC 639B Mic w/cable w/o yoke		125.00

2 Boynton Studio Inc

PROFESSIONAL RECORDERS

AMPEX PR-10 Full Track, 7.5-IS, unmounted, Reconditioned	(2)ea	495.00
AMPEX PR-10 2-Track Oecks AS-IS		150.00
AMPEX PR-10 Portable Cases AS-IS		S0.00
AMPEX PR-10 2-Track, 7.5-15, unmounted Reconditioned	(2)ea	S9S.00
AMPEX PR-10 2-Track w/case, good condition		64S.00
AMPEX ABR-15 1/4-Track Stereo Player, up to 15" reel, will reverse but needs additional head, 3-3/4 7.5, Works Well		99S.00
AMPEX 350 Electronics w/Power Supply, no meters, several, AS-IS		50.00
AMPEX 351 Electronics, with out meters, AS-IS Several	ea	75.00
AMPEX 351 Series Electronics, Master, AS-IS	(2)ea	100.00
AMPEX 351 Electronics, 7.5-15 eq. Master, good condition		325.00
AMPEX 351 Recorder, Full Track, Fully Remanufactured w/NEW Inovonics Electronics, A Very Good Buy At...		2195.00
AMPEX 351 Recorder, 2-Track, Fully Remanufatured w/NEW Inovonics Electronics, A Very Good Buy At...		299S.00
AMPEX 351 2-Track Recorder, unmounted, good condition		1S00.00
AMPEX 352 Full Track Playback machine, working condition		700.00
AMPEX 354 Electronics, good condition	(4)ea	350.00
AMPEX 403 Full Track, deck repaired & operational, elec. needs work		250.00
AMPEX AG-500 2-Track, 3-3/4 7.5, w/Like New PR-10 elec., in case		795.00
AMPEX AG-500 2-Track, unmounted, 7.5-15, good condition		B9S.00
AMPEX AG-500 2-Track, unmounted, 7.S-15 w/extra 1/4-Track Play		895.00
AMPEX AG-500 2-Track w/extra 1/4-track play, 7.5-15 in case		9S0.00
AMPEX AG-600B Slave Electronics, good condition		195.00
AMPEX 600 1/2-Track Mono, works well but not reconditioned		350.00
AMPEX 600 1/2-Track, unmounted, good condition		4S0.00
AMPEX 601 Full Track, unmounted, w/New Motor, clutches, etc.	(2)ea	S95.00
AMPEX 601 2-Track (full erase), serviced but not quite up to specs heads worn - could use new heads, otherwise good condition		495.00
AMPEX 601 2-Track (full erase), 7.5 ips, unmounted, Reconditioned		695.00
AMPEX 612 Stereo Player unmounted, good condition		345.00
AMPEX 620 Speaker Amp with case, good condition	(2)ea	150.00
AMPEX A-692 Speaker Amp, case looks like 960 Series, good cond.		150.00
AMPEX AG-440A 4-Track Recorder, 7.5-15, w/Ampex roll around cons.		3300.00
AMPEX AG-440B Electronics w/7.5-15 equalizers, good condition		S25.00
AMPEX AG-440B Full Track Recorder, unmounted, good cond.		2400.00
AMPEX AG-440B 2-Track Recorder, unmounted, good cond.		2900.00
AMPEX AG-440B 4-Track Recorder, 7.5-15, unmounted, good cond.		3900.00
AMPEX AG-440C Electronics NEW (3) in stock		900.00
AMPEX AG-440C Full Track Recorder, unmounted, A.C. Motor, NEW		3700.00
AMPEX AG-440C Full Track, 3-3/4 7.5, unmounted, good condition		2590.00
AMPEX AG-440C Full Track Recorder in console, A.C. Motor, NEW		4100.00
AMPEX AG-440C 2-Track Recorder, unmounted, A.C. Motor, NEW		4700.00
AMPEX AG-440C 2-Track Recorder in console, A.C. Motor, NEW		5500.00
AMPEX AG-440C 2-Track w/5ervo Motor, unmounted, OEMO-UNIT 16% Off		4590.00
Servo Motor for above AG-440's (F.T. & 2Tr.) are 300.00 to		700.00
AMPEX AG-440C 4-Track Recorder w/Servo, unmounted, NEW		7500.00
AMPEX AG-440C 4-Track Recorder w/5ervo in console, NEW		8100.00
AMPEX ATR-100 Recorder Full Track, BASE PRICE - TRANSPORT NEW		5066.00
AMPEX ATR-102 Recorder 2-Track, BA5E PRICE - TRANSPORT NEW		S830.00
AMPEX ATR-104 Recorder 4-Track, BA5E PRICE - TRAN5PORT NEW		7195.00
NOTE: Above prices on ATR-100's are for transport only, I/O modules, main frames, cabinets, pedestals, etc., are all extra.		
AMPEX ATR-700 Recorder, Full Track, 2-Track or 1/4-Track NEW		1895.00
AMPEX ATR-700 2-Track, 7.5-15, OEMO-UNIT - (1)Only At...		1695.00
CUSTOM Made 3-Channel playback electronics, Scully Cards,	(2)ea	200.00
BERLANT/CONCERTONE Series 30 Recording Electronics AS-I5		75.00
INOVONICS Model 355 2-Track 5olid 5tate Record/Play Electronics w/ Model 902 2-Track power supply, very good condition		895.00
INOVONICS Model 360 Solid 5tate Record/Play Electronics, good cond		350.00
INOVONIC5 Model 375 Solid State Record/Play Electronics NEW		690.00
INOVONIC5 Model 375 Electronics w/Low Z line in transformers NEW		715.00
LANG LRP-1B Electronics for use w/Ampex 351, AS-IS		200.00
MAGNECORO 72B Recorder, 3-3/4 ips, 2-Track w/o case, A5-IS	(2)ea	395.00
MAGNECORO 72B Recorder, 7.5-15 ips, A5-IS	(3)ea	295.00
OR Recondtioned		395.00
OTARI MX-5050BF Full Track Recorder w/1/2-Track play NEW		2095.00
OTARI MX-50S0B 2-Track Recorder w/1/4-Track play and OC Servo NEW		2050.00
ALL OTHER OTARI RECOROERS ARE AVAILABLE THROUGH BOYNTON STUOIO		
REVOX A77 1302 Mark II 2-Track rack mount recorder, 3-3/4 7.5		595.00
REVOX B77 #14102 2-Track or #14104 1/4-Track NEW		1499.00
SCULLY 2S0 Full Track, 7.5-15, NEW		2620.00
SCULLY 250 2-Track, 7.5-15, NEW		2745.00
5CULLY 250 2-Track, 7.S-15, unmounted, A5-NEW (10 hrs.use)		219S.00
SCULLY 250 2-Track, NEW ON SPECIAL - ONLY (1) AT...		229S.00
SCULLY 280 Electronics, 7.S-1S eq. w/sync (ser.# 6832 & 6833)(2)ea		4S0.00
5CULLY 280 Electronics, 7.5-15 eq. w/sync (ser.# 1831 & 2483)(2)ea		4S0.00
SCULLY 280 Electronics, 7.5-15 eq. w/sync (ser.# 739)		39S.00
SCULLY 280 1/2-Track Mono Recorder, 3-3/4 7.5 ips, unmounted		169S.00
5CULLY 280 2-Track, Intermediate Series, 7.5-15, w/Sync.(no MS)		2400.00
5CULLY 280 4-Track, " " " " "		3200.00
5CULLY 280B Full Track or 1/2-Track, with A.C. Motor NEW		362S.00
SCULLY 280B 2-Track, with A.C. Motor NEW		456S.00
For Servo Motor for above 2B08's (full, 1/2 & 2-track) please add		300.00
SONY TC-756 2-Track stereo recorder, 7.5-15, 10 1/2" reels		695.00
TANOBERG 9200XO 1/4-Track Stereo w/Oolby, good condition		79S.00
TASCAM 80-B B-TR Recorder NEW		3990.00
TASCAM 80-B w/OX-B (OBX N.R.U.) NEW		5180.00
TEAC 70-4, 5emi-Pro 1/2" 4-Track Recorder, good cond.		129S.00
TEAC A-3440 4-Channel Recorder w/5ync, 1/4" NEW		1600.00
UHER 4000 IC Recorder w/o any accessories NEW		748.70
UHER 4000 Report L w/case, good condition		295.00
UHER 4000 Report L less accessories		275.00
UHER 4000-S w/Case, Mike, A.C. Power Supply & Telephone Pickup		195.00
UHER 4200 or 4400 IC Recorder w/o any accessories NEW		916.70
WOLLENSAK 1520 AV R/P Portable open reel recorder 1/2-TR NEW		395.00
WOLLENSAK 1520 AV R/P Portable open reel recorder FULL TRACK NEW		495.00

MICROPHONE ACC.

AKG CK-1 Cardioid capsules for C-451E	NEW	92.00
AKG W-3 Windscreen for CK-1/1S, CK-2, CK-22, gray foam	NEW	5.50
AKG N-46E Power Supply for CK-1, (AC Power)	NEW	330.00
AKG A-50/10 -10db attenuation pad for C-451E or EB	NEW	30.00
ATLAS BC-1 Bracket Clamp for table, counter etc. mounting, 6"high	NEW	6.15
ATLAS CH-1B Cable Hanger (hook that clamps onto mic stand)	NEW	4.50
ATLAS CO-1B Connect-On Swivel for second mic attachment to stand	NEW	6.35
ATLAS SW-1B Gyromatic Swivel to adjust mic to any angle	NEW	7.15
ATLAS TM-1 Twin Mic Mount for attachment of 2 mics to 1 stand	NEW	7.75
ATLAS VM-1 Shock Mount, screws on top of standard mic stand	NEW	9.00
ATLAS DS-2 Vibration Isolating Desk Stand, 3" high, non-adjust.	NEW	10.75
ATLAS U5-2 12-3/4" long flange-mounted spring loaded swivel arm	NEW	13.15
ATLAS OS-5, Small Oesk Stand, non-adjust. 4"high, 6"dia. base	NEW	5.15
ATLAS GN-6 6" Gooseneck	NEW	2.75
ATLAS DS-7 Adjustable Desk Stand, 8" to 13", 6"dia.base	NEW	7.85
ATLAS TS-8 Adjustable Banquet Stand 14" to 26", 8"dia.chrome base	NEW	14.40
ATLAS MS-11S Touch-Control Studio Stand w/chrome base, 39" to 62"	NEW	35.00
ATLAS MS-11S same as above but used, very good condition (2)ea		25.00
ATLAS MS-12C General Purpose Stand, 34" to 62" high	NEW	14.50
ATLAS GN-13, 13" Goosenecks	NEW	3.85
ATLAS OS-14 3" high non-adjustable mic stand w/21b. base	NEW	5.65
ATLAS GN-19, 19" Goosenecks	NEW	5.40
ATLAS MS-20 Heavy Outy Stand, 37" to 66" high, 12"dia.base,	NEW	22.90
ATLAS MS-25 Extra Heavy Outy Stage or Studio Floor Stand	NEW	39.40
ATLAS CS-33 3-section light-weight mic stand, DISCONTINUED (1)Left At..		20.00
ATLAS SB-36 General Purpose Boom Stand, 62"boom, 48" to 72" high	NEW	93.60
ATLAS SB-36W same as 36 but with rubber casters for mobility	NEW	107.50
ATLAS BB-44 Contemporary Boom Arm, 31" long	NEW	10.50
ATLAS TB-5BX Mic Stand or Boom 31" long extender tube, 5/8"thread	NEW	3.40
ATLAS TB-7BX Mic Stand or Boom 31" long extender tube, 7/8"thread	NEW	4.25
ATLAS 5B-100W Mobile Studio Boom, 110" long boom, 62" to 92" high	NEW	323.35
BEYER 5CH-211 Boom, small with 5/8" thread, good condition 17.99		12.00
ElectroVoice 376 Windscreen for DS-35 etc. (fits Syncron AU7A)	NEW	9.90
ElectroVoice Preamplifier for Model 667 Microphone, in case		65.00
FAIRCHILD 672 Mic Pre-Amp		45.00
LUXO Retractable wall or desk mount boom arm	NEW	29.95
LUXO "C" Clamps, for mounting luxo arm to shelf or table	NEW	9.95
SHURE A15A Mic Attenuator, good condition (4)ea		13.50
SHURE A-95 Series line matching transformers NEW From 20.25 to		25.20
SHURE A-95A Line matching transformer, used		12.00
SONY cable, 32 feet long w/large 5-pin connectors (for power supply)		15.00
SYNCRON Batteries for AU-7A Mic, Per Set		21.30

DUPLICATORS

AUDIOTRONICS ATC 132 2-Track Stereo Master or Slave Duplicator	595.00
PENTAGON Super C-1 cassette to cassette (1 to 1) duplicator, Copies at 16 times original speed ON SPECIAL Orig. 749.00 Now Only...	625.00
PENTAGON C-8 High Speed 8-Track Cartridge Duplicator, NEW	2295.00
PENTAGON C-400 Stereo 1 to 1 Cassette duplicator, NEW (1 at 15% off) 1475.00	1253.75
ASK FOR INFORMATION ON THE PENTAGON 1100 SERIES, from 1445.00 -	8765.00
TAO R-1017 cassette duplicator, loads and duplicates (5) cassettes from 3-3/4 ips master reel, Originally about 3000.00 in MINT COND.	1500.00
TELEX COPYETTE 1 & 1, (1) slave only cassette copier, NEW	449.00
TELEX COPYETTE 1 & 3, 1/2 Track mono, 3-slave cassette copier, copies both sides in one pass at 30 ips. NEW	995.00
TELEX CASSETTE COPIER I 1/2-Track Mono w/Master & 1 Slave position, will power up to 2 Copier II slave units NEW	1150.00
TELEX COPIER II 2-position slave unit for Copier I NEW	1150.00
TELEX CASSETTE COPIER IV 1/4-Track Stereo w/Master & 1 Slave position, will power up to 2 Copier V slave units NEW	1499.00
TELEX COPIER V 2-position slave unit for Copier IV NEW	1499.00
TELEX Model 235 Duplicator w/Reel Master & 3 cassette slave modules (each module makes 3 copies) w/custom cabinet, Reconditioned	2000.00

Technics SP-15



Quartz Synthesizer Controlled Direct Drive Turntable

Quartz control provides virtually perfect speed accuracy, within +0002% of perfect speed Quartz synthesizer pitch adjustment permits up to ±99% deviation from standard 33⅓, 45 and 78 26 rpm speeds completely under quartz control Speeds indicated by digital read out, in 0 1% increments High torque provides fast start up—0 4 second from standstill to 33⅓ rpm 5 9 lb platter sustains high 130 lb in² moment of inertia for superb immunity to transient load changes Will withstand up to 2 2 lb in load drag without slow-down Electromechanical braking system stops platter in 0 4 second Diecast aluminum base with "INRC" (Technics Non Resonant Compound) on underside to resist vibration Platter is rubber damped on top, underside, and under rim for insulation against vibrations Pulsed power supply avoids hum induction Pitch lock mechanism Wow and flutter 0025 WRMS Rumble 78 dB DIN B

SP-15 LIST PRICE: 600.00
OUR PRICE: 530.00

Technics SP-25



Quartz Synthesizer Controlled Direct Drive Turntable

Quartz synthesizer control governs platter speed in 33⅓ and 45 rpm, and in pitch-altered modes within ±6% of standard speeds High torque, tolerates up to 1 3 lb in load drag without slow down Electronic braking system stops platter quickly Platter is rubber damped on both top and underside to resist vibration Wow and flutter 0025% WRMS Rumble 78 dB DIN B

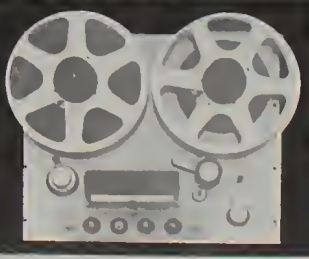
SP-25 LIST PRICE: 350.00
OUR PRICE: 300.00

3 Boynton Studio Inc

PROF. AUDIO ACC. & PARTS

AMPEX Style Portable Case, 5"x19"x10"deep, Black w/mtl.corn., NEW		61.95
AMPEX Style Portable Case, 7"x19"x10"deep, Black w/mtl.corn., NEW		61.95
AMPEX Portable Case 17.5" x 19" rack space, missing top cover		25.00
AMPEX PR-10 or 350 Series Remote Control, Panel Mount (3)ea		50.00
AMPEX 300 Series Drive Motors (Ashland) good condition (3)ea		75.00
AMPEX 350-440 Series Portable Transport Case rusty but solid (2)ea		40.00
AMPEX 350-440 Series Portable Transport Case (4)ea		55.00
AMPEX Portable Cases for 351 series Full Track, very clean, 1 set		85.00
AMPEX Portable Cases for 351 2-Track, set of 2 cases (2)ea		95.00
AMPEX 350 Series Slope Front Console, Finish rough but solid		100.00
CONSOLE - Will hold 350-2, made of wood, solid cond. needs repaint		100.00
CONSOLE-Custom made,(baby blue formica) will hold 350-2, good cond.		95.00
CONSOLE-RUSS LANG, For 4-Track Recorder good condition		250.00
AMPEX 350 - 440 Series Drive Motors (ASHLAND) BRAND NEW Each...		200.00
AMPEX 350 - 440 Series Drive Motors (Ashland-Bodine) used, several		150.00
AMPEX Reproduce Boards for 440 Elect. #4050435-03 (3)ea 210.00		147.00
AMPEX AG-440 Series Servo Motor Only for 1/4" or 1/2" Deck NEW		700.00
AMPEX 600 Series portable case, red, good condition		75.00
AMPEX 600 Series portable case, missing rear grill & latch cover		50.00
AMPEX 600 - 602 Series (IMC) Drive Motors, NEW		93.00
AMPEX 600 Series Rack Mount		50.00
AMPEX AG-600 Drive Motor Kit #4850190-02, NEW		175.00
AMPEX AG-600B Tape Counters #4850183-02, surplus stock, NEW each		25.00
AMPEX AG-600B 2-Speed Drive Motors #4590023-01, NEW Limited Supply		0 00
AMPEX ATR-700 Portable Case, NEW		195.00
AMPEX ATR-700 Remote Control, NEW		115.00
AMPEX ATR-700 Drive Motor, low or high speed NEW		215.00
AMPEX SP-1000X Portable Case (same style as PR-10 case)		55.00
MAGNECORD Hold-Down Knobs (1 pair) will fit most Maggy's		10.00
MAGNECORD PT-6 10.5" extender arms w/o hold-downs (3)pair ea		10.00
MAGNECORD 10.5" Reel Hold-Downs		12.00
REVOX rack mount adaptors for B-77, NEW		32.00
RUSS LANG RECORDER CONSOLES, 19" RACKS & MODULAR CONTROL STATIONS A BEAUTIFULL MOUNT FOR ANY NEED - ASK FOR COMPLETE INFORMATION		
SCULLY 280 Series illuminated Remote Control NEW		200.00
SCULLY Portable Cases for 280B Series (14" Transport), Electronics - Case will hold (2) 280B elec., wood grain finish, AS-NEW		250.00
SCULLY 284 Series 1/2" shaft torque motor, ONE ONLY - BRAND NEW		50.00
MISCELLANEOUS MOTORS:		
AMPEX Ashland Torque Motor, Part No. 4590107-20		75.00
ASHLAND Drive Motor for Magnecord 728 Series 7.5-15 ips		50.00
SCULLY Drive Motor for 280 Series, 3.75-7.5 ips good condition		175.00
SCULLY 284-8 1" Capstan Motor, 7.5-15, good condition		150.00
REDMOND Drive Motors for Ampex 4400 Series #SF4305A		49.00
TRANSFORMERS & PLUG-IN PREAMPS:		
ADC 114C Transformer (17)ea		15.00
ADC 114E Transformer (15)ea		15.00
ADC 114F Transformer (23)ea		15.00
ALTEC 1588A Plug-In Preamp w/transformer isolated input (3)ea		20.00
ALTEC 1588B Plug-In Preamp w/transformer isolated input (2)ea		30.00
ALTEC 4722 Plug-In Mic Transformer 27 (28)ea		15.00
ALTEC 62B Output Transformer		30.00
AMPEX TS-3024/58022-1D, transformer for 602 machine (2)ea		10.00
AMPEX 23541-01A Transformer NEW		10.00
AMPEX 96440-04 Mic Preamp for PR-10 machine, 60db (2)ea		40.00
AMPEX 96440-04 Mic Preamp for PR-10 machine, 60db NEW (3)ea		66.00
AMPEX 4010066-02 Mic Preamp NEW		80.00
AMPEX 4010097-01 RIAA Phono Preamp (line input for AM-10)		40.00
AMPEX 4020223-02 low to high Z transformers for Ampex heads (3)ea		30.00
AMPEX 4580116-10 Bridging Input Transformer, plug-in, 71.00		35.00
AMPEX 4580116-10 Bridging Input Transformer, plug-in NEW (4)ea		71.00
AMPEX 4580116-20 Matching Input Transformer, plug-in, 29.00 (8)ea		15.00
AMPEX 4580116-20 Matching Input Transformer, plug-in NEW (4)ea		29.00
AMPEX 4580122-10 Mic Transformer for 350 series 50.00 (5)ea		25.00
AMPEX 4580122-20 Mic Transformer for 350 series NEW 100.00 (2)ea		50.00
AMPEX 4580200-01 Bridging Input Transformer NEW (4)ea		40.00
AMPEX 4580200-02 Matching Input Transformer NEW (13)ea		40.00
McINTOSH M-108 Transformer, plug-in (3)ea		20.00
MICROTRAN M-8030 Transformer NEW (7)ea		28.50
UTC A-10 Transformer, low imp. mic, pickup or mult. line to grid		15.00
UTC A-10 Transformer w/A-33 Shield (4)ea		20.00

Ampex Inovonics



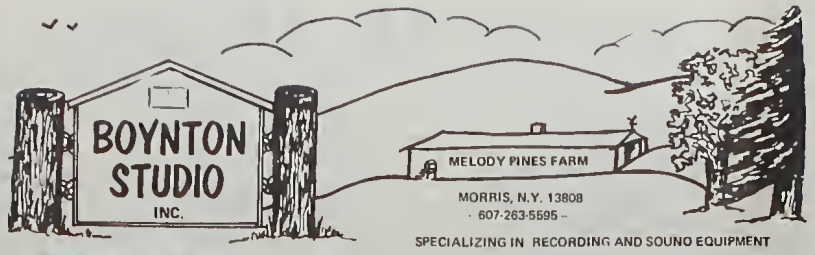
AMPEX 351 REBUILT TRANSPORT w/NEW CAPSTAN MOTOR, NEW HEADS, NEW FACE-PLATE, NEW CAPSTAN IDLER, NEW SWITCHES NEW SOLENOIDS, NEW BRAKE BANDS, NEW TURNTABLE PADS, NEW BEARINGS AND MUCH MORE, AN ESSENTIALLY NEW DECK.

IVOVONICS MODEL 375 SOLID STATE RECORDING ELECTRONICS, CLEAN, QUIET AND RELIABLE WITH SPECS THAT SPEAK FOR THEMSELVES.



AMPEX/INOVONICS 351 Full Track $2185.00
AMPEX/INOVONICS 351 Two Track $2995.00

Call Us, For All Your Needs



SPECIALIZING IN RECORDING AND SOUND EQUIPMENT

APRIL 1980

SHOP TALK

Winter is almost over and once again it time for Spring cleaning and do we ever have alot of equipment we'd like to see cleaned out this Spring. Everything listed in the Bargain Box must go, you'd be surprised at just how low a price you can convince us to sell it for, so give us a call.

Please notice that the price of the Ampex ATR-700 still has not gone up from 1B95.00, it's bound to go up pretty soon so be sure you think ahead and order today - tomorrow might be too late!

We have Many brand new Ashland drive motors in stock at 200.00 each, compared to the price that Ampex asks for the same motor this is a fantastic deal - these motors will work on Ampex 350 - 440 machines

If your in the market for an inexspensive cassette recorder please consider the Teac F-230 at 225.00 - see the ad on page 5

Did you notice the ad on the ECOPLATE in our last issue? at 5,000.00 this is a much wiser purchase than a used EMT at four to five thousand. If you want information on this unit just ask us for it, we'll be happy to send it out to you as well as any other information you might need.

We've got a good supply of Crown power amps in stock - they're not cheap but they're still about the most reliable amps available, we also have 2 2-Track & 2 Full Track Otari MX-5050B's in stock and 2 Scully 250 2-Tr.'s at very low prices - see Professional Recorders page 2.

Whatever you need we either have it in stock or can get it in a reasonable amount of time at a fair price so think of us the next time you're looking to buy.

THOUGHT for the MONTH

It is the Easter season. Commemorating for the Christian world the death and resurrection of Christ. Why did He die? And did He really rise from the tomb?If He was God the Son as He claimed to be, how could mortal men kill Him? If He was just a man, then as Paul said (1 Cor. 15) "if Christ did not rise your faith is futile and your sins have never been forgiven"- "those who have died believing in Christ are utterly dead and gone"- and "we should of all mankind, be the most to be pitied!"

Jesus in many passages of scripture claimed to be the Son of God, coequal with the Father. He told Phillip "He that has seen me has seen the Father." He identified Himself to a large group of His countrymen as Jehovah, when He said "before Abraham existed, I AM" (this was a title of Jehovah God in the Old Testament, and the Jewish crowd knew it, and tried to stone Him to death for blasphemy.) In another instance he said, "I and my Father are one."

Although He established His credentials by many miracles, and was seen by many hundreds of people after His resurrection, He could not save Himself from death at the cross because, as He Himself said "For this cause came I into the world." God established blood sacrifice of animals in the Old Testament as a type to show that Christ must give Himself a sacrifice for sin so that He could forgive sinners. All men have sinned, and a just God could not overlook punishment for sin, but He could, and did, provide a substitute to pay the penalty so that He could then legally and justly pardon us guilty sinners. If Christ had used His power to avoid the cross or come down from the cross as He was taunted to do (If you are the Son of God, step down from the cross. He saved others, but He can't save Himself. If this is the King of Israel, why doesn't He come down from the cross now, and we will believe Him. He trusted in God... let God rescue Him if He will have anything to do with Him!- For He said 'I am God's Son.'" (Mat. 27), our redemption would not have been bought.

God the Father raised the Son from the tomb as a fulfillment of prophecy and as a vindication of the finished work of redemption- because Christ died, was buried, and rose again, I can be sure that right now, because of my surrender to Him as my Savior and Lord, I have eternal life and a wonderful heritage to look forward to. Share the Good News with me, and rejoice at this Easter season and forever!

Boynton Studio Inc

IMPORTANT - PLEASE READ THE FOLLOWING INFORMATION BEFORE ORDERING

ALL ITEMS IN VARIOUS LISTINGS ARE USED UNLESS MARKED NEW
USED ITEMS ARE COVERED BY A 10-DAY RETURN OPTION AND A 30-DAY PARTS AND LABOR WARRANTY
AS-IS USED ITEMS HAVE NOT BEEN THROUGH OUR REPAIR SHOP AND ARE COVERED ONLY BY A 10-DAY RETURN PRIVILAGE
NEW EQUIPMENT IS COVERED BY THE MANUFACTURERS WARRANTY AND MAY NOT BE RETURNED TO US WITHOUT PERMISSION
REFUNDS MADE ON RETURED EQUIPMENT ARE FOR THE SELLING PRICE, SHIPPING CHARGES BOTH WAYS ARE NON-REFUNDABLE
PLEASE ALLOW FOR SHIPPING CHARGES WHEN PLACING AN ORDER, ANY OVERALLOWANCE WILL BE REFUNDED
IF YOU WISH TO RECEIVE YOUR ORDER C.O.D. A 20% DEPOSIT IS REQUIRED
MINIMUM ORDER IS $10.00
ALL PRICES LISTED IN THIS FLYER ARE SUBJECT TO CHANGE WITHOUT NOTICE

BARGAIN BOX

---------- BARGAIN BOX ----------
---------- PLEASE READ THIS FIRST ----------

ALL ITEMS LISTED IN THIS SECTION ARE "AS-IS" THE ONLY WARRANTY ON ALL THIS EQUIPMENT IS A 10-DAY RETURN PRIVILEGE. ALL EQUIPMENT LISTED IN THIS SECTION IS OPEN FOR BID - WE WILL ACCEPT JUST ABOUT ANY OFFER MADE ON IT - SO GIVE US A CALL THE ODDS ARE IN YOUR FAVOR

ADMIRAL Type CQC-23496 Remote control-Indicator for TOZ, RDZ or MAR radio equipment, looks good, but we have no way to check it			10.00
ALTEC 443A Safe Guard			135.00
ALTEC P523B power supply			45.00
ALTEC 1583A Power Supply, good condition	Orig. 50.2S		2S.00
ALTEC MN-8000-1200 12 position mixer network, 600 ohm/in & out			15.00
ALTEC SM-B274-01GG, 600/600 ohm Slide Faders, good cond.		(5)ea	20.00
AMPEX 300 Series Metal Cabinet w/o "doghouse" for electronics, AS-IS			25.00
AMPEX 300 Old Style Electronics, each			1S.00
AMPEX 300 Old Style Electronics looks very good & is complete, AS-IS			2S.00
AMPEX 400A Electronics w/power supply, w/o VU Meter		(2)ea	25.00
AMPEX B02 Mic, Omnidirectional, NEW		(2)ea	B5.00
ARGONNE AR-331 3" VU Meters, good condition		(2)ea	5.00
BOGEN Intercom Model RIA-1 Speakers (1 pair) no amp, AS-IS			10.00
CINEMA B514-B Slide Pot, 600 ohm			25.00
CINEMA 28499-W 2-Gang, detented, 600 ohm pots		(2)ea	15.00
DAVIS Model 405 Amplifier w/3 Mic/mix inputs & 1 phono input, tube			50.00
DUAL TG-12-SK Stereo Recorder, 3-speed w/amp & speakers, old vintage			100.00
EOCOR SC-100 Sound Column w/PM-12 Mic, 2 Left at Dealer Cost...			S50.00
EOIT-A-TAPE SATELLITE MOOEL "M" TAPE EDITOR NEW	(2)Left	11S.00	95.00
EICO FC-B0 Burglar Alarm, AS-IS			5D.00
EIMAC Tube Socket #SK-700			5.00
ElectroVoice EVX-4 Stereo 4 Decoder	(3)ea 35.00		25.00
ElectroVoice PS-B Remote Battery Power Supply for CS-1S, 8.4 volt		(2)ea	39.00
ElectroVoice 205 STCKK Mic (for airplane use)			2S.00
EXACT Type 250 Function Generator			100.00
FAIRCHILD 672 Mic. Preamp, need repair	AS-IS	(3)ea	10.00
FASCO Motor for use with Concertone, Part #6H1-H-P79		(2)ea	25.00
FME Victoreen Wireless Mic & Receiver, AS-IS		(3)ea	S0.00
GATELY EQ-7B Equalizer			225.00
GATES AMS-4 Audio Master Switcher, good condition			75.00
GATES SA-39 #M-3529B, Limiter Amp (tube), AS-IS		(2)ea	30.00
GATES M-4SB7 Relay Power Supply, Modified, Supplies +20 VOC	AS-IS		25.00
GATES M-5000 Regulated Power Supply, will work, needs bias net. & tubes			25.00
GENERAL ELECTRIC 4BP2A-1 Regulated Power Supply, works			10.00
GRANO #S-2B64-7576934 Power Trans., Pri. 110V, Sec. 14vct/2Bvct NEW		each	4.00
HAZELTINE 13000-A Power Panel w/(2) PMC RC-19 Power Supplies			50.00
HEWLETT PACKARD 560-A Digital Readout Recorder			50.00
JENSEN A-12 Electro-Dynamic Field Coil Speaker w/torn cone 20.00/fixed			75.00
KENWOOD AX-B01 System Selector, very good condition			100.00
LAMBDA LQS-0A-512B Power Supply, Non-Regulated			50.00
LAMBOA Model 2B-1B4 Regulated Power Supply, 250-300 VDC			25.00
LANG (ALTEC 1567) Mixer, 5-Mix w/Echo ea chan., no VU or Transformers			100.00
LANGEVIN 5117 Amp (type that slides into larger tray)			20.00
LPB RC-T1A Power Splitter (RF)		(4)ea	10.00
MAGNECORD PT6-AH Full Track Recorder w/M-33 electronics			50.00
MAGNECORD PT-7-7P Full Track Recorder w/case for electronics only			95.00
MAGNECORD M-33 Electronics			20.00
MAGNECORD 72B Deck Only, good for winder, no cap motor/heads, several..			95.00
POT LUCK BOX Full of Can Type Capacitors, 30 Total			20.00
PULTEC SP-3 Stereo Panner, modified w/spare echo input, good cond.			195.00
RADIO FREQUENCY LABS Convor Data Transmission Terminal	AS-IS		20.00
RANGAIRE AM-FM Tuner			15.00
RCA MI-26490-A Waveguide Reversing Switch for TVMIC Microwave	AS-IS		10.00
SHURE 51 Mic, Fairly Old Vintage			37.S0
SHURE RS65 Mic Screen Assembly			4.00
SHURE A6BB Battery Power Supply		(2)ea	6.00
SHURE M-62S Voicegate w/power supply NEW			137.40
SIGMA SA-3761 4-Channel Mic Mixer for use with Ampex 3S0 Recorder, Low 7, powered by 3S0 machine		(2)ea	75.00
SONY TA-B6S0 Stereo Integrated Amp w/V-FET Circutry, AS-NEW	1300.00		695.00
SOUNDCRAFTSMAN PE-2217 Preamp/Graphic Equalizer NEW At Old Price of			499.50
TANOBERG 1541 1/4-Track Monaural Recorder NEW			395.00

RECORDING TAPE & ACC.

AMPEX PROFESSIONAL RECORDING TAPE			Price each under 10	Price each lots of 10	Price each lots of 40
331-1/4-1200	1.5 mil	7" reel w/box	12-Left CLOSEOUT All-12-for 36.00		
631-1/4-1200	1.5 mil	7" reel w/box	4.13	3.54	3.10
631-1/4-2500	1.5 mil	10 1/2" NAB	14.08	12.07	10.56
641-1/4-1800	1.0 mil	7" reel w/box	5.63	4.83	4.23
641-1/4-3600	1.0 mil	10 1/2" NAB	17.03	14.60	12.78
406-1/4-1200	1.5 mil	7" reel w/box	6.70	5.74	5.03
406-1/4-2500	1.5 mil	HUB (in box)	10.95	9.39	8.21
406-1/4-2500	1.5 mil	HUB (w/o box)	9.30	7.97	6.98
406-1/4-2500	1.5 mil	10 1/2" NAB	16.78	14.39	12.59
407-1/4-1800	1.0 mil	7" reel w/box	8.80	7.54	6.60
407-1/4-3600	1.0 mil	HUB w/o Box	14.83	12.71	11.13
407-1/4-3600	1.0 mil	10 1/2" NAB	23.33	20.00	17.50
456-1/4-1200	1.5 mil	7" reel w/box	7.93	6.80	5.95
456-1/4-2500	1.5 mil	HUB (in box)	15.97	13.69	11.98
456-1/4-2500	1.5 mil	10 1/2" NAB	21.03	18.03	15.78

			Price each under 7	Price each/lots of 7
406-1/2-2500	1.5 mil	HUB w/box	24.38	20.90
406-1/2-2500	1.5 mil	10 1/2" NAB	28.17	24.14
407-1/2-3600	1.0 mil	HUB w/box	34.38	29.47
407-1/2-3600	1.0 mil	10 1/2" NAB	38.35	32.87
456-1/2-2500	1.5 mil	HUB w/box	29.97	25.69
456-1/2-2500	1.5 mil	10 1/2" NAB	36.72	31.47
406-1"-2500	1.5 mil	HUB w/box	one price/any quanity	40.49
406-1"-2500	1.5 mil	10 1/2" NAB	one price/any quanity	43.83
407-1"-3600	1.0 mil	HUB w/box	one price/any quanity	57.94
407-1"-3600	1.0 mil	10 1/2" NAB	one price/any quanity	61.24
456-1"-2500	1.5 mil	HUB w/box	one price/any quanity	50.26
456-1"-2500	1.5 mil	10 1/2" NAB	one price/any quanity	54.53
406-2"-2500	1.5 mil	10 1/2" NAB	one price/any quanity	93.33
407-2"-3600	1.0 mil	10 1/2" NAB	one price/any quanity	128.31
456-2"-2500	1.5 mil	10 1/2" NAB	one price/any quanity	119.60

IRISH/SHAMROCK (AMPEX) ECONOMY TAPE: This is all New Tape, the reason it is sold so cheaply is that it doesn't quite meet first line tape standards usually just a minor defect, good tape for all non-critical recording.

	1-49	50/lots
#031-1/4"-1200' on 7" reel	1.58	1.36
#041-1/4"-1800' on 7" reel	1.95	1.67
#051-1/4"-2250' on 7" reel	3.35	2.87

IRISH CASSETTES, SERIES 2000, SCREW TYPE, WITH BOX AND LABEL, SUITABLE FOR HIGH SPEED DUPLICATION AND ALL OTHER TYPES OF RECORDING:

SERIES 2000 30 minute- 65¢ each up to 100, 45¢ each 100 and above
SERIES 2000 90 minute- 95¢ each up to 100, 75¢ each 100 and above
SERIES 2000 60 minute- 78¢ each up to 100, 58¢ each 100 and above

IRISH #261 C-90 Cassettes, good quality, 53 left in stock at 1.35 each

AMPEX 364 C-90 Cassettes, Good Quality, limited supply at 3.00 each
SCOTCH Highlander Low Noise C-120 Cassettes ON SPECIAL at 2.65 each

AMPEX Grand Master I Normal Bias, Studio Quality Cassettes
C-60 1-Case (consists of 20) 3.69 per cassette
C-90 " " " " " 4.79 per cassette
SCOTCH Master I Normal Bias, Studio Quality Cassettes
C-45 1-Case (consists of 20) 3.59 per cassette
C-60 " " " " " 3.89 per cassette
C-90 " " " " " 5.09 per cassette
SCOTCH Master III FeCr Bias, Studio Quality Cassette
C-45 1-Case (consists of 20) 4.19 per cassette
C-60 " " " " " 4.49 per cassette
C-90 " " " " " 5.69 per cassette

~~TELEX CASSETTES - C-60 with out box or lable, lots of 100... 45.00~~
NON-BRAND-NAME CASSETTES #HE C-60, 60 minute, No box or label, Screw Type 1-24 68¢ each 25 lot 59¢ each

CASSETTE BOXES: Hard Plastic, Two Piece Black/Clear Type, 100 Lot... 15.00

FIDELIPACK BROADCAST CARTRIDGES-Some listed below, all types avail.

MODEL#	TIME @ 7.5 ips	1-5	6-lots
300	40 seconds	3.50	3.00
300	70 seconds	3.63	3.15
300 Series, 2-1/2 minute loaded with H.O.T. tape (25) on Special at Only 3.90 each			
600	1 minute	7.23	6.20
1200	30 minute	16.35	14.00
MASTER CART	20 seconds	4.08	3.50
MASTER CART	40 seconds	4.18	3.59
350 for improv. Stereo	40 seconds	4.20	3.60
350 for improv. Stereo	70 seconds	4.28	3.67

SPECIAL PRICES ON LARGER ORDERS - REQUEST PRICES ON OTHER SIZES

LEADER TAPE:
SCOTCH 20-1/4"-1000', 7" Reel, Paper, one price-any quantity 2.74
SCOTCH 61W-1/4"-1000', Plastic Leader & Timing Tape each 5.38
SCOTCH 20-1/2"-1000', On Hub, Paper, one price-any quantity 6.32
SPLICING TAPE:
SCOTCH #41-7/32"-66', one price-any quantity 1.80
SCOTCH #41-1/2"-12.5', one price-any quantity .90
SCOTCH #41-1/2"-66', one price-any quantity 2.00

Bulk Rate
U.S. Postage
PAID
Permit No. 566
Utica, N.Y.

W H U S ATT.C.E. F
BOX U-8
STORRS CT 06268

4 Boynton Studio Inc

ATR-700

AMPEX

Mechanical Features:
- Handles up to 10½ inch reels
- DC servo capstan and direct drive reel motors
- Motion sensing
- Dump edit
- Complete transport controls including power and remote

Electrical Features:
- All versions of ATR 700 are suited for [illegible]

STILL ONLY $1895.00

CONSIGNMENT & WANTED ITEMS

THE CONSIGNMENT AND WANTED LISTS BELOW CONSIST OF, AS THEY DO EVERY MONTH, JUST THE ITEMS THAT HAVE BEEN LISTED WITH US DURING THE PAST MONTH. IF YOU HAVE SOMTHING FOR SALE THAT YOU DO NOT SEE IN THE WANTED LIST THERE IS A GOOD CHANCE THAT WE KNOW OF SOMEONE THAT IS LOOKING FOR THE ITEM THAT YOU HAVE, LIKEWISE IF YOU ARE LOOKING FOR A PARTICULAR PIECE OF EQUIPMENT TO BUY AND YOU DON'T SEE IT IN THE CONSIGNMENT LIST OR IN ANY OF THE OTHER LISTINGS, CALL US, CHANCES ARE GOOD THAT WE COULD LOCATE THE EQUIPMENT FOR YOU.

AKG BX-10 Reverb, 3 years old, good condition		1600.00
AKG C-28B Mic w/power supply & stand adap., good condition	(2)ea	700.00
ALTEC M-29 Mic Systems, complete and in good shape	(?)ea	100.00
ALTEC M-30 Mic System, good condition	(6)ea	125.00
ALTEC 1220 AC 10-input mono mixer w/service manual & custom case		895.00
ALTEC 1567A Mixer w/cannon strip, VU, all transformers & case		225.00
AMPEX PO-10 2-Track Duplicator, good condition		1250.00
AMPEX 200A Recorder "Museum Piece" rebuilt & in good shape		Make Offer
AMPEX 300 1" Transport, 7.5-15, w/guides & align tape - no heads		950.00
AMPEX 350 Full Track Recorder, unmounted, excellent condtion		1100.00
AMPEX 350 2-Track Recorder, 3-3/4 7.5, (1) extra electronics		995.00
AMPEX 351 2-Track Recorder w/portable cases, excellent condition		1500.00
AMPEX AG-500 2-Track Portable, Like New		900.00
AMPEX FR-1100 w/375 Tuning Fork - ask for more information		350.00
8-TRACK STUDIO Ampex AG-4408 8-Track w/remote, API 1604 12 x 4 Console & Dolby M-16H 8-Track N.R.U. w/remote, very good condition		22,000.00
AMPEX AG-500 2-Track Recorder, 7.5-15, unmounted, very good cond.		1000.00
AUDIO MARKETING 8ig Red Speakers, (1)pair		1400.00
AUDIO MARKETING Little Red Speakers, (1)pair		350.00
BGW 250D Power Amp w/o meters, good condition		625.00
CBS 445 Stereo, good condition		795.00
CBS 4000 AM Volumax, Mono		495.00
CBS 4110 Stereo Volumax		800.00
CBS 4110 Stereo Volumax		795.00
CROWN D-150 Power Amp, good condition		350.00
CROWN CX-800 Recorder - ask for information		700.00
CROWN CX-822 Recorder - ask for information		1500.00
CROWN CX-844 Recorder w/case & RC-50 remote		2400.00
DBX 162 Stereo Comp/limiter, good condition		595.00
ElectroVoice Sentry III Studio Monitor Speakers	(1)pair	1595.00
GARNER Model 105 Conveyer Belt Tape Degausser, New		850.00
GATESWAY 80 Mono Control Board w/4-poss extender, NEW - Never Used		3995.00
HEWLETT PACKARD 3308, good condition		120.00
IMI 8-Track Heads on block, 1" record & play - no erase		375.00
JBL C-50 Studio Monitors w/gray cabinets (similar to 4320)	(6)ea	395.00
KLIPSCH Cornwall Speakers, good condition	(1 pair)	725.00
McINTOSH MC-2505 Power Amp, good condition		400.00
McMARTIN B-501 Console - ask for information		595.00
MAGNECORD PT6-AH Deck w/J series electronics, working condition		195.00
MAGNECORD P-75 Full Track, 7.5-15, rack mount in good condition		225.00
MAGNECORD 728 2-Track, 7.5-15		350.00
3M Model 79 16-Track Head Assy., AS-NEW - 10hrs use		3300.00
3M Model 79 16-Track Recorder w/remote		14,000.00
MOUG Parametric Equalizer	(1)pair	375.00
NEUMANN U-48 Mic System w/neuvister		1000.00
NEUMANN M-50 Mic System, excellent condition		2495.00
ORBAN 105C Reverb		175.00
OTARI MX-7308 8-Track Recorder w/remote control		6900.00
PHASE LINEAR Model 200 Power Amp, good condition		275.00
PHASE LINEAR Model 400 Power Amp, good condition		425.00
PULTEC HLF-3C Filter		150.00
REVOX A77 1304-HS Recorder, ask for information	(2)ea	795.00
SAE MarkIII CM Power Amp		725.00
SCULLY 280 Full Track, 7.5-15 w/motion sense & console		1900.00
SCULLY 2808 2-Track in Anvil Cases, AS-NEW		3000.00
SCULLY 2858 2-Track Players, 7.5-15, "MINT CONDITION"	(4)ea	2000.00
SPECTRASONIC Model 610 Complimiter, good condition	(2)ea	275.00
TASCAM Model 3 Mixer, about 1 yr old,		795.00
TELEFUNKEN 251E Mic System		2300.00
TELEX 235 duplicator - ask for information		1895.00
WOLLENSAK 1520AV 1/2-Track Mono Recorder, Like New		250.00
U.R.E.I. 8L-40, Like New		495.00

ALTEC A-7 Speakers need 3
ALTEC 414A Speaker
AMPEX AG-500 Electronics
AMPEX AG-600/8 Full Track
AMPEX 3200 Bias Amps
DUNCAN 200SA Slide Fader
FAIRCHILD 663 Compressors
GATELY MS-4 or MS-8 Switching
GROMMES G5-M Mixer
HEWLETT PACKARD 333A or 334A
HEWLETT PACKARD 339A
INTERFACE Model 200 Modules
JBL Olympus Grills, hartsfields, minigon, 075, N7000, HL-5090
McMARTIN T8M-3500 or similar
NEUMANN U-47 Power Supply
ORTOFON De-Esser
PICKERING 190D Arm
RCA 44BX Oesk Stand
REVOX G-36 Mark III
SCULLY 2808 2-Track w/Servo
SONY TC-110 Cassette Deck
SPOTMASTER 2000P Mono Cart Player
TASCAM 80-8 Recorder
TEAC AN-300 N.R.U.
TELEX 235 or 300 R to R Slave
UHER 4000L Handle for Recorder

Boynton Studio Inc

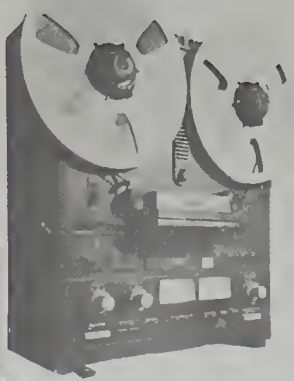
TEAC *f*-230



Deluxe design of rugged, reliable cassette deck featuring servo-controlled motor, Dolby* noise reduction circuitry, separate left and right channel record level controls. Two-step bias and EQ, switchable line/mic inputs. One motor, one capstan, mechanical drive. Wow and flutter: 0.07%, frequency response 30 to 16,000 Hz (chrome), 65 dB S/N, with Dolby*.

ON SPECIAL - ONLY 225.00 - ORDER TODAY!

OTARI MX-5050-B



Besides all proven MX-5050 features, it's got

- **New:** TTL/IC logic for noise free punch-in and punch-out
- **New:** Three calibrated record levels, switch selectable 185, 250, or 320 nWb/m
- **New:** 24 dB headroom, with 28 dBm maximum output
- **New:** Dc capstan servo standard, with ±7% speed control in record *and* reproduce
- **New:** Three speeds, in field selectable speed pairs, 15/7½ or 7½/3¾ ips with automatic equalization switching.
- **New:** Peak reeding LED's plus standard VU meter
- **New:** Pulsing LED indicator in Record ready
- **New:** Return to zero memory feature for mix down

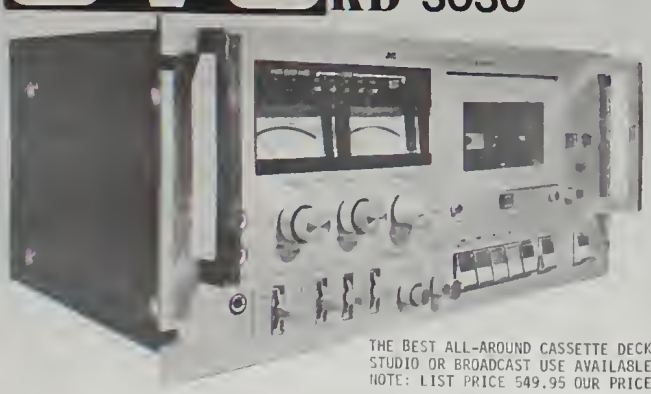
MX-5050-BF
One-channel full track recorder/reproducer with two channel half-track reproduce capability. DC-servo capstan. Three speeds in speed pairs of 15/7½ or 7½/3¾ ips, field selectable. 600 ohm balanced output Vinyl covered wood cabinet. $2,095.00

MX-5050-B
Two-channel half track recorder/reproducer with quarter track reproduce capability DC-servo capstan. Three speeds in speed pairs of 15/7½ or 7½/3¾ ips, field selectable 600 ohm balanced output. Vinyl covered wood cabinet $2,050.00

MX-5050 B ¼ Track
Two channel, quarter track recorder/reproducer with half track reproduce capability, otherwise identical to the MX-5050 B $2,050 00

THE BEST VALUE IN A PROFESSIONAL TAPE RECORDER

JVC 495.00 KD-3030



THE BEST ALL-AROUND CASSETTE DECK FOR STUDIO OR BROADCAST USE AVAILABLE TODAY
NOTE: LIST PRICE 549.95 OUR PRICE 495.00

continued from page 4 (tape-acces.)

PENTAGON CASSETTES - SUITABLE FOR DUPLICATION USE NO BOX OR LABEL

	1-24	25/lot		1-24	25/lot
XLP C-60	1.05	.90	XLP C-90	1.43	1.23
AVI C-60	.73	.63	AVI C-90	.93	.80

C-30, C-45 & C-120 Also Available

MISCELLANEOUS USED AND NEW TAPE,REELS AND BOXES:

SPECIAL: Ampex 631 or 632 1/4" x 2400' Tape on hub used once
12 lot... 21.00
144 lot... 208.80
If above tape is needed on reels - see used heavy duty reels below
10.5"-1/4" NAB Reels, Heavy Duty 100 lot/1.50ea 1-100/1.90ea
10.5"-1/2" NAB Reels, Heavy Duty Each 2.50
Scotch or Ampex 7" plastic reels & boxes, AS-NEW Lot of 25... 13.75
Scotch 7" plastic reels w/plastic locking boxes, AS-NEW each .70
Scotch 206 10.5 x 1/4 light duty reels & boxes Lot of 48... 79.20
10.5"-1/4" White Tape Boxes w/hinged lid, Each... .65
METAL CANNISTERS - For storage of 10.5" reels, 1/2" or 1/4" each .50
NAB Aluminum Hubs, 1/4", center piece of 10.5" reels each .30
NAB Plastic Hubs, 1/4", center piece of 10.5" reels each .15
7"-1/4", Empty Clear Reels NEW Min Order 192 lot: each .28
5"-1/4", Empty Clear Reels NEW Min Order 408 lot: each .23
7"-1/4", Empty Clear Reels w/Box NEW Min Order 50 lot: each .59
5"-1/4", Empty Clear Reels w/Box NEW Min Order 50 lot: each .55

PENTAGON

CLOSEOUT SPECIAL



Copier C-1

Features:

- High Speed, 16 times original speed (30 ips)
- Lightweight 20 lbs 8.6 kg
- Track select, copy on either side or both
- Cassette master automatically rewinds
- Anti-Tape spill circuit

CLOSEOUT SPECIAL - 6 PENTAGON SUPER C-1 MONO CASSETTE COPIERS ARE LEFT IN STOCK ALL WILL BE SOLD AT THE VERY LOW PRICE OF ONLY $625.00 EACH - ORDER TODAY

SPEAKERS

ALTEC 290-E Driver, 4 ohm, good condition 85.00
ALTEC 290-E Driver, 4 ohm, works but distorts 55.00
ALTEC 291-16A Driver, 16 ohm, work but distort (2)ea 55.00
ALTEC 416B Bass Speaker, 15", (Used in A-7 System), Just Rebuilt (6)ea 95.00
ALTEC 421A Bass Speaker, 15", good condition 135.00
ALTEC 603B Oiacone Speaker (full range) 8 ohm, Just Rebuilt, (4)ea 95.00
ALTEC 604B 15" Duplex Speaker w/N-1500A network, Just Rebuilt 150.00
ALTEC 604E 15" Duplex Speaker w/New N-1500A network, Just Rebuilt (4) 250.00
ALTEC 604E-16LN Duplex Speaker Like New w/New N-1500A network (4)ea 250.00
ALTEC 605A 15" Duplex Speaker w/N-1600-C network, Just Rebuilt (2)ea 175.00
ALTEC 605A 15" Duplex Speaker w/N-1600-C network, good condition 150.00
ALTEC 614 Cabinet, for any 15" speaker w/metal handles, good shape 75.00
ALTEC 614 Cabinets, Several in rough condition, but solid & usable 25.00
ALTEC 618 Cabinet, for any 12" speaker, scratched & chipped but solid 25.00
ALTEC 803B 15" 8ass Driver, good condition (2)ea 55.00
ALTEC 811B Horn w/802D Driver, driver good - horn rough (inquire) (2)ea 95.00
ALTEC 771B Biamplifier, good working condition (5)ea 125.00
ALTEC 771B Biamplifier, low frequency not working 75.00
ALTEC 1207B Columns, w/6-403A 8" spkr. (cabinets rough, inquire) (2)ea 95.00
ATLAS SS-4 Speaker Stand for small-light weight speakers (4)ea 20.00
AUDIO MARKETING "LITTLE RED" Studio Monitor, w/12" woofer & dome tweeter, Acoustic Suspension(non-ported)Cabinet NEW 220.00
AUDIO MARKETING "8IG RED" Studio Monitor, w/Altec 604E Duplex & Mastering Lab adjustable crossover, Bass Reflex(ported)Cabinet NEW 815.00
ElectroVoice Encore 77 Three-Way Loudspeaker w/12" woofer, 4" midrange & 2-1/2" tweeter, This is an Exceptional Quality Speaker List Price 215.00 Our Price... 119.95
JBL 2220A 15" Woofer (2)ea 93.00
JBL 31S2 500Hz Crossover (2)ea 93.00
JBL 4301WX 2-way Broadcast Monitor New 168.00
JBL 4301EWX Self-Amplified 2-way Broadcast Monitor NEW 300.00
JBL 4311 3-way Control Monitor, Studio Gray NEW 327.00
JBL 4311WX 3-way Control Monitor, Oiled Walnut NEW 336.00
JBL 4313WX 3-way Control Monitor, Oiled Walnut NEW 369.00
JBL 4315 4-way Compact Studio Monitor, Studio Gray NEW 891.00
JBL 4315WX 4-way Compact Studio Monitor, Oiled Walnut NEW 906.00
JBL 4331A 2-way Studio Monitor, Studio Gray NEW 987.00
JBL 4331AWX 2-way Studio Monitor, Oiled Walnut NEW 1002.00
JBL 4333A 3-way Studio Monitor, Studio Gray NEW 1134.00
JBL 4333AWX 3-way Studio Monitor, Oiled Walnut NEW 1149.00
JBL 4343 4-way Studio Monitor, Studio Gray NEW 1446.00
JBL 4343WX 4-way Studio Monitor, Oiled Walnut NEW 1461.00
JBL 4350 4-way Studio Monitor designed for bi-amplification
Studio Gray NEW 1986.00
Oiled Walnut NEW 2016.00
JBL 4662 2-way Loudspeaker System for Sound Reinforcement NEW 822.00
JBL 4663 3-way Loudspeaker System for Sound Reinforcement NEW 1017.00
ALL JBL SPEAKER COMPONENTS ARE AVAILABLE THROUGH 80YNTON STUDIO
JENSEN Flexair 15" Bass Speaker, good condition 25.00
PHILIPS Model 477 3-way speaker, Originally 299.95 150.00
UNIVERSITY Model N-3 Crossover, 3-way, good cond. (2)ea 30.00
UNIVERSITY Model 312 12" Speakers, 8 ohm, 25 watt capacity (3)ea 49.00
WOOFER 8" w/fairly heavy magnet (looks like E.V.) (2)ea 25.00
WOOFER 12", small magnet - no name, good condition (2)ea 20.00

MISCELLANEOUS ITEMS

AMPEX ALIGNMENT TAPE, NEW
1/4", 3.75-60 ips(specify speed), F.T.,2-Tr.or 1/4-Tr 30.00 to 55.00
1/2", 7.5-15 ips(specify speed), Full Track 50.00
1", 7.5-30 ips(specify speed), F.T. or 8-Track 175.00 to 205.00
2", 7.5-30 ips(specify speed), F.T. or 16-Track 315.00 to 380.00
AMPEX #31321-01 Align. Tape, 1/4", 7.5ips, F.T., Used (3)ea 30.00 10.00
AMPEX #4690042-01 Align. Tape, 1", 8-Track, 30ips, AES, NEW 15%off 174.00
MAGNETIC REFERENCE LABORATORY ALIGNMENT TAPE, NEW
1/4", 7.5-30 ips(specify speed), Full Track 36.00 to 90.00
1/2", 7.5-30 ips(specify speed), Full Track 75.00 to 90.00
1", 7.5-30 ips(specify speed), Full Track 180.00 to 210.00
2", 7.5-30 ips(specify speed), Full Track 350.00 to 400.00
1/4", Azimuth Adjustment-Difference Method, F.T. or 2-Tr 38.00
NORTRONICS ALIGNMENT TAPES NEW
AT-2008 Prof. Cassette alignment tape 30.50
AT-210 Audio Quality Cassette alignment tape 7.80
AT-320 Broadcast Cartridge alignment tape 36.00
AT-820 8-Track cartridge alignment tape 8.20
AUDIOLAB TD-2 Tape Degausser, up to 14" diameter, 2-1/2" tape NEW 575.00
DECK STAND (Shop Swivel Stand) will hold any size deck, heavy duty 200.00
EDITALL SPLICE BLOCKS, "Kits" include block, 30 splicing tabs, cutting - blade, grease pencil & instruction booklet.
KS-1, for .150 mil cassette tape, Kit NEW 16.00
KS-2, for 1/4" tape, small 4" x 3/4" block, stick-on, Kit NEW 14.00
KS-3, for 1/4" tape, standard size block, Kit NEW 17.00
KS-3.5, for 1/2" tape, Kit NEW 35.00
KS-4, for 1" tape, Kit NEW 45.00
KA-2, for 2" tape, NEW 100.00
SPLICING TABS AVAILABLE FOR ALL WIDTHS - WRITE OR CALL FOR PRICES
EICO FC-80 Burglar Alarm 50.00
HICKOK Tube Tester w/many cards, working condition 150.00
MICRO-TRAN HD-11M Bulk Eraser, up to 10-1/2" x 1/2" Tape, NEW 49.50
MICRO-TRAN HD-25 Bulk Eraser, up to 1" Tape NEW 262.50
NORTRONICS QM-211 Hand-Held Bulk Eraser, for 3/4" Tape, NEW 39.00
NORTRONICS QM-707 Head Lapping Kit NEW 65.00
NORTRONICS Replacement grinding paper for above, package of 10 5.95

---------- PATCH CORDS ----------

USED "MILITARY JACK" Single 7/32" Plug, Tip/Ring/Sleeve (21)ea 2.50
NEW "MINI JACK" Single 3/16" Plug, Tip/Ring/Sleeve, 2' long 6.85
NEW "MINI JACK" Double 3/16" Plug, Tip/Ring/Sleeve, 3' long 8.00
NEW SWITCHCRAFT #17QD17 Oouble 1/4" Plug, Tip & Sleeve, 2' long 8.95
NEW SWITCHCRAFT #18QD18 Single 1/4" Plug, Tip/Ring/Sleeve, 2' long 8.87
NEW SWITCHCRAFT #19QD19 Single 1/4" Plug, Tip & Sleeve, 2' long 5.28

---------- PATCH PANELS ----------

NEW SWITCHCRAFT Double Row 24 Pair 1/4" Plug, Tip & Sleeve w/label strips & labels, List Price 109.00 Our Price... 72.00
USED Double Row 24 Pair 1/4" Plug, Tip & Sleeve ON SPECIAL 35.00
USED Double Row 24 Pair, (4 Panels mounted in 19" Rack mt. escucheon) 1/4" Plug, Tip & Sleeve (Entire Assembly) 50.00
USED Double Row 26 Pair 1/4" Plug, Tip & Sleeve (4)ea 35.00
USED Single Row 20 Jack 1/4" Plug, Tip/Ring/Sleeve 35.00
USED Single Row 24 Jack 1/4" Plug, Tip/Ring/Sleeve, very dirty 25.00
USED Single Row 26 Jack 1/4" Plug, Tip/Ring/Sleeve 35.00
USED Double Row 24 Pair 7/32" Military Plug, Tip/Ring/Sleeve 45.00
NEW SWITCHCRAFT Double Row 24 Pair 1/4" Plug, Tip/Ring/Sleeve, w/label strips & labels, List Price 127.00 Our Price... 85.00
USED Double Row 26 Pair 1/4" Plug, Tip/Ring/Sleeve (2)ea 39.00
NEW A.D.C. Double Row 48 Pair "Mini Jack" Plug, Tip/Ring/Sleeve 79.95
PATCH PANEL TERMINAL BLOCKS, 8 row - 160 Terminals Total NEW each 10.00
RACK Cabinet, 30" high, 16"x19" top space, 19" rack space all sides 50.00
RACK Cabinet w/19" x 21" top space & 24" x 19" adjustable sides(2)ea 65.00
RACK 7' RCA Double Unit (two racks bolted together) w/front doors 150.00
RCA Tube Carrying Case, 20"x16"x8", red & black, good cond. 25.00
RO8ERTS Head Demagnetizer 5.00
RO8INS TD-6 Head Demagnetizer, NEW 10.95
ROBINS TD-6 Head Demagnetizer 5.00
RO8INS (GI8SON GIRL) TS7J Junior splicer NEW 7.60
ROBINS DME-100 Bulk Eraser, up to 1" tape & 10.5" reels, good cond. 55.00
ROBINS 25-015 Deluxe Head Demagnetizer, w/on-off switch NEW 10.95
SENNHEISER HD-414 Earphones, Open Air Design NEW 75.00 69.00
SWITCHCRAFT Cannon connectors, M & F, ALL TYPES AVAILABLE.
TELEX Model CS-7 Stereo Headset w/o Mic NEW 62.00
TELEX Model CS-11 Single side mono Headset w/o Mic NEW 45.00
TELEX Model CS-61 Stereo Headset w/Mic NEW 85.00
TELEX Model CS-75 Single side mono Headset w/Mic NEW 75.00
TELEX Model CS-91 "SPORTCASTER II" 8inaural Headset w/Mic NEW 135.00
TELEX Model 1325 Stereo or Binaural Headset, available in 600 or 6000 ohm version, w/o Mic NEW 85.00
VARIABLE AUTO TRANSFORMER, 120V in, 0-137V out at 165VA 25.00

CARTRIDGE EQUIPMENT

ADVENT Model 200 Cassette Recorder w/bad power transformer AS-IS 50.00
WE HANDLE NEW AMPRO MONO & STEREO CARTRIDGE RECORDERS & PLAYERS CALL OR WRITE FOR INFORMATION & PRICES.
ATC Cartridge Player #PC2/150 200.00
JVC KO-3030 Cassette Oecks, Professional Quality, NEW 495.00
RCA RT-7D Solid State Player w/1000hz cue & secondary 250.00
SPOTMASTER 400A Record/Play Mono, good cond. 395.00
SPOTMASTER 500 Record/Play Mono 325.00
SPOTMASTER 500A Record/Play Mono, needs work AS-IS 100.00
SPOTMASTER 500A Record/Play Mono, Tube electronics, good cond. 350.00
SPOTMASTER S008-0L Record/Play w/Delay, good condition 395.00
SPOTMASTER 500 BS Stereo Record/Play, good condition 495.00
~~SPOTMASTER 500D Record/Play Mono, good condition~~ ~~550.00~~
SPOTMASTER S05BS Stereo Player w/Auxilary Cue I & II 295.00
SPOTMASTER S05BS Stereo Player, good condition 275.00
SPOTMASTER 60SB Ten Spot Player with 5 (1 side) possitions, good 595.00
SPOTMASTER 1070 Record/Play Mono w/Cue, Recond. by Spotmaster 675.00
TAPECASTER X-700 Player (solenoid operated) good cond. 450.00
TEAC Model 124 Syncaset, Record Track 1, Overdub Track 2, along w/ other features, Ask for complete information NEW 450.00
TECHNICS RS-6460S Stereo Cassette Oeck, Portable w/Mon.Speak. NEW 330.00
VIKING Cartridge Player, missing cover, AS-IS 50.00

AUDIO CONSOLES & MIXERS

ALTEC 1567A Mixer Amp, 5 in, 2 outputs, w/VU & all transformers (9) 200.00
" " Modified w/cannon inputs w/o VU, complete - AS-IS (2)ea 50.00
" " w/VU meter & terminal strip-no transformers (2)ea 65.00
" " w/VU meter & cannon strip-no transformer (16)ea 75.00
WE HANOLE NEW AMPRO BROADCAST MIXING CONSOLES, CALL OR WRITE FOR INFORMATION & PRICES.
AMPEX AM-10 Mixer, good condition (3)ea 299.00
AMPEX MX-10 Mixers (3)ea 195.00
AMPEX MX-35 Mixer, good condition 199.00
BOGEN MX6A-T 4-Channel Mic Mixer, Mono out, Hi or Low Z inputs (2)ea 45.00
COLLINS 212F-1 Broadcast Console, w/7 mic. or phono preamps(wired for mic.)(Only holds 6 Preamps, 1 is extra), 2 line outputs-works 425.00
GATES CS-52 Studioette Broadcast Mixer, 4-in 1-out, fair cond. 395.00
GATES M-4880 4 channel Oynamote Mixer-Amp in case (2)ea 225.00
INTERFACE STEVENSON PROFESSIONAL MIXERS, from 1300.00 for a 8-input - 1 or 2 output w/echo and cue, up to 14,190.00 for a 32-input - 16 output, these are base prices, an almost unlimited amount of options and configurations available, write for complete information
JBL MIXER/PREAMPS AVAILABLE - ASK FOR INFORMATION
MICROTRAK 6444A-BT Stereo Broadcast Consolette 695.00
RUSSCO Model 505 9-input/5-mix mono broadcast console NEW 971.00
RUSSCO Model 505-R Rack Mount Version of above NEW 936.00
RUSSCO Model 505-S 9-stereo inputs/5-mix stereo broadcast console w/o built-in monitor amp (included in 505) NEW 1383.00
RUSSCO Model 505-SR Rack Mount Version of above NEW 1348.00
RUSSCO Model MA-225 25-watt stereo monitor amp for 505-S NEW 187.00
SHURE M-63 AUOIO MASTER, Equalizer/Preamp NEW 175.80
SHURE A67B Battery Power Supply NEW 25.50
SHURE M-67 Mixer NEW 276.60
SHURE A-68AC Stacking Kit (2-brackets) for stacking 2 Shure mixers 4.00
SHURE M-6BFC 5-Channel Lo/Hi "Z" Mixer NEW 162.00
THE ENTIRE LINE OF SHURE EQUIPMENT IS AVAILABLE THROUGH US
TASCAM Model 1 Mixer NEW 160.00
TEAC Model 2a ~~Line Level Mixer, 6-in/4-out~~ NEW 475.00
TASCAM Model 3 Mixer B x 4 w/mix-down NEW 990.00
TASCAM Model 5A Mixer NEW 1900.00
TASCAM Model 5EX (8-input expander for model 5A) NEW 1400.00
TASCAM Model 15 Mixer, 16 in, 8 out, NEW 7500.00
TASCAM Model 15 Mixer, 24 in, 8 out, NEW 9500.00
TEAC Model MB-20 4-Channel Meter Bridge for Model 2a NEW 250.00
U.R.E.I. MOO ONE Mixers, Mono, Stereo or 4-Chan. out, Ask for Information
U.R.E.I. Mod 1 Model 210 Stereo out, 10 inputs, good condition 2995.00

EQUALIZERS & FILTERS

ALLISON REAEARCH Kepex II, Card Only NEW 380.00
ALLISON RESEARCH TR-804PR rack for 4 Kepex II w/power supply for up to 8 units NEW 315.00
ALLISON RESEARCH (Kepex) 500, plug in module only, NEW 283.50
ALLISON RESEARCH CM001 mounting frame for single 500 module NEW 35.00
ALLISON RESEARCH RM-160 16-Channel Rack w/built-in power sup. NEW 415.00
AUOIO REFLEX EQ-1B Stereo Graphic Equalizer, 10 bands each channel, 35-16KHz, NEW Very Good Value at... 160.00
BURWEN ONF 1201A Oymanic Noise Filter NEW 379.00
BURWEN RESEARCH Model 7000 Transient Noise Eliminator NEW 329.00
EVENTIOE BD-955 Broadcast Oigital Oelay, up to 6.4 seconds delay, NEW From 2300.00 to 6300.00
FAIRCHILO 664 Compact Program Equalizer, good condition 35.00
FAIRCHILO 664 NLS, good condition 75.00
FAIRCHILO 665, good condition 125.00
GRAY 602 Equalizer, good condition (2)ea 20.00
GRAY 602-C Broadcast Equalizer for magnetic phono inputs, good cond 25.00
HYCOR Model 4201 Program Equalizer 50.00
MELCOR EQ-20 Equalizer, good condition 150.00 75.00
MELCOR EQ-20-1 Equalizer, good condition 150.00 75.00
ORBAN Model 245E Stereo Synthesizer NEW 349.00
ORBAN Model 516EC Oynamic Sibilance Controller NEW 629.00
ORBAN 6228 Parametric Equalizer NEW 749.00
ORBAN 672 Equalizer, 8-Band w/Tuning & Bandwidth Controls, NEW 499.00
PULTEC MEQ-5 Mid-Range Equalizer, Good Condition (2)ea 595.00
REALISTIC Dolby Units Model OMR-, 2-Channel Noise Reduction (4)ea 75.00
SAE 1800 Dual Two Band Parametric Equalizer NEW (1 Left) Only: 281.50
SAE 5000 Click Filter NEW 225.00
SHURE M-610 Feedback Controller NEW 177.60
SOUNOCRAFTSMAN RP-2215R Stereo Graphic Equalizer NEW 370.00
SOUNDCRAFTSMAN TG-3044R 1/3 Octave Stereo Equalizer NEW 550.00
U.R.E.I. 527-A Graphic Equalizer, good condition (2)ea 525.00
U.R.E.I. 533 Octave Graphic Equalizer NEW 346.00
U.R.E.I. 535 Oual Graphic Equalizer NEW 424.00
U.R.E.I. 537 1/3-Octave Graphic Equalizer NEW 796.00
U.R.E.I. 539 Room Equalizer NEW 824.00
U.R.E.I. 545 Parametric Equalizer NEW 496.00
U.R.E.I. 56O Feedback Suppressor NEW 496.00
U.R.E.I. 565T "Little Oipper" Filter Set NEW 796.00

BROADCAST EQUIPMENT

OBX Model 142 Compressor/Expander Broadcast Noise Reduction System, 2-Channel (each independant of other) AS-NEW Current List 825.00 695.00
GATES M-5270 Frequency Monitor, AS-IS 75.00
MICRO-TRAK Sport II Remote Broadcast Console, 3 in, 2 out, NEW 269.95
MICRO-TRAK A.C. Power Supply for Sport II Console NEW 39.95
POWER OESIGNS 353 AM Regulated Power Supply, AS-IS 25.00
VERSA COUNT AOA-106 Audio Distribution Amp, 1 in, 6 out, NEW 230.00
VERSA COUNT AOA-112 Audio Oistribution Amp, 2 in, 12 out, NEW 365.00

TEST EQUIPMENT

HEWLETT PACKARO 400A8 Vacuum Tube Voltmeter, AS-IS 65.00

7 Boynton Studio Inc

LIMITERS & COMPRESSORS

ALLISON RESEARCH Gain Brain 700 (limiter) Plug in module only NEW 283.50
ALLISON RESEARCH CM001 mounting frame for single 700 module NEW 35.00
ALLISON RESEARCH LX-100 Power Supply for up to 8 700 modules NEW 99.50
ALLISON RESEARCH RM-160, 16 Channel Rack w/built-in power sup. NEW 415.00
ALTEC 1591A Compressor Amp w/all transformers, good condition 295.00
ALTEC 9473A Oual Limiter, good condition (2)ea 295.00
CBS Volumax 400 Automatic Peak Controller, good condition 400.00
CBS FM Volumax #410, Automatic Peak Controller (mono) (3)ea 400.00
CBS FM Volumax #411, Stereo Automatic Peak Controller 795.00
CBS Audimax IIIS #445, Stereo Automatic Peak Controller 795.00
CBS AM Volumax #4000A, good condition 495.00
COLLINS 26U-1 Peak Limiter 100.00
OBX 128 Noise Reduction Unit NEW (2) ON SPECIAL AT ONLY... 382.50
OBX Model 142 Broadcast Compressor/Expander Noise Reduction System, 2-Channel(each independant of other)AS-NEW Current list 825. 695.00
OBX 155 Noise Reduction Unit, 2 or 4 Channel NEW 600.00
OBX RM-157 Noise Reduction Unit, good condition 795.00
OBX 15B Noise Reduction Unit, 8 Channel simultaneous NEW 3000.00
OBX 160 Mono Compressor/Limiter w/balanced in & out NEW 400.00
OBX 163 Mono Compressor/limiter NEW 200.00
~~DOLBY 361-A Noise Reduction Unit, good condition (4)ea 700.00~~
EVENTIOE 2B30 Omnipressor, good condition 425.00
FAIRCHILO 600 CONAX, High Frequency Control for FM Broad. & Rec. 250.00
GATES 994-6631 Solid Statesman FM Limiter, good condition (3)ea 395.00
ORBAN Model 418A Stereo Compressor/Limiter NEW 795.00
ORBAN OPTIMOO Model 8000A, FM Compressor/Limiter/Stereo Gen. NEW 3495.00
ORBAN OPTIMOO Model 9000A AM Compressor/Limiter NEW 3995.00
U.R.E.I. LA-3A Leveling Amps, Stereo Pair in Rack, good condition 695.00
U.R.E.I. LA-4 Compressor/Limiter NEW 396.00
U.R.E.I. T4C Electro-Optical Attenuator for BL-40 NEW 36.00
U.R.E.I. BL-40 Modulimiter NEW 746.00
U.R.E.I. 1176LN Limiting Amp NEW 496.00
U.R.E.I. 1176SA Stereo Adapter for 1176LN NEW 46.00
U.R.E.I. 1178 Oual Peak Limiter (Two channel version of 1176) NEW 696.00

REVERB

FISHER K-10 Reverb, good condition 99.00
GATELY EK-6 Reverb, good condition 95.00
HAMMONO Reverb Spring Units (For Fisher, Gately, Maze, etc.) (9)ea 20.00
MIC-MIX Model MR-II Master-Room Reverberation Chambers NEW 1495.00
MIC-MIX Model MR-III Master-Room Reverberation Chambers NEW 1650.00
ORBAN 111B Stereo Oual Spring Reverb NEW 749.00

AUDIOPHILE

AMPEX Model 960 Recorder in port.case, 3-3/4 7.5 ips 225.00
SONY Model 300 Stereo Tape Recorder w/portable case, good cond. 150.00
TEAC A-2300SO 1/4-Track Stereo Recorder, 7.5-15, 7" reels, good- 595.00

HEADS

AMPEX AG-350 Full Track Head Assy., good condition 275.00
AMPEX AG-350 2-Track Head Assy., good condition 295.00
AMPEX AG-350/351 Series 4-Stack Head Assy. (PR-10 shape) 2 & 1/4 play 245.00
AMPEX 350 Series 2-Track Play Only Head Assy., good condition 175.00
AMPEX 351 Series Hd. Assy. w/4Tr. & 3Tr. Play Heads only, w/cables 195.00
AMPEX AG-440B 2-Track Head Assy. #4020272-02 NEW 500.00
AMPEX AG-440B 4-Track Head Assy., very good condition (2)ea 450.00
AMPEX AG-440B 4-Track 1/2" Head Assy. w/bad play head 300.00
AMPEX AG-440C Full Track Head Assy. NEW 450.00
AMPEX AG-440C 2-Track Head Assy. #4020355-02 NEW 460.00
AMPEX AG-440C 1/4-Track Head Assy., Like New 395.00
VARIOUS NEW ANO USEO AMPEX HEAO CABLE 80XES ARE AVAILA8LE - JUST ASK
AMPEX AG-600 1/4-Track Head Assy. #4020194-01, Very Good Condition 276.50
AMPEX ATR-700 1/2-Track Play Kit #1418947-02 NEW 45.00
AMPEX ATR-700 1/4-Track Play Kit #1418947-01 NEW 45.00
AMPEX ATR-700 Full Track Head Assy. #1418996-01 NEW 170.00
AMPEX ATR-700 2-Track Head Assy. #1418997-01 NEW 120.00
AMPEX ATR-700 1/4-Track Head Assy. #1418998-01 NEW 115.00
SCULLY 280 4-Track Head Assy., good condition (2)ea 395.00
SCULLY 280 4-Track Playback only Head Assy., w/1" guides(set for 1/2") 100.00
SCULLY 280B 2-Track Head Assy., good condition, Orig. 549.00 295.00
SCULLY 280B 2-Track Head Assy., AS-NEW 395.00
WOLLENSAK 1520 1/2-Track Head Assy. w/Erase & Record/Play Heads NEW 15.00

DISC EQUIPMENT

LEAO SCREWS: for Presto 6N, B8-224 L.P.I.,specify pitch wanted each 50.00
PRESTO 1C Cutter Head, 8 ohm, Good Condition 95.00
PRESTO 1C Cutter Head, 15 ohm, Reconditioned 95.00
PRESTO 1C Cutter Head, 500 ohm, good condition 95.00
PRESTO 1O Cutter Head, 500 ohm, Reconditioned 160.00
PRESTO 6N 45 RPM adaptor 60.00
PRESTO 92A Cutting Amp AS-IS 75.00
(WE HAVE SEVERAL DISC LATHES ON CONSIGNMENT SUCH AS PRESTO 6N, 80, OG, SCULLY, NEUMANN, IF YOU NEEO ONE LET US KNOW..)
7" Red Vinyl Embossing Discs Price per carton of 100... 3.00
Embossing styli for above NEW Package of 6 for... 3.00
CUTTING STYLI: Sapphire Tip- Specify Long or Short Shank; Standard or Microgroove Tip Each 7.75
With Hot Stylus wiring for CAPPS CU-1 unit add... Each 1.50

NORTRONICS HANDYLAP QM-707
A KIT FOR RE-LAPPING MAGNETIC HEADS



BUY YOUR HANOYLAP KIT TOOAY!
PRICE $65.00

PHONO & CART. SUPPLIES

COLLINS Model 200, 12" Turntable w/o arm, working condition		100.00
GATES M-5235 Phono Preamp w/o enclosure		35.00
GRAY 16" Viscous damped tone arm, w/arm rest, Blue, AS-IS	(2)ea	20.00
LENCO L-55S Turntable, 4-Speed (30-86 rpm), w/arm, w/o base	NEW	150.00
LENCO L-75S Turntable, 3-Speed (30-86 rpm), w/arm, w/o base	NEW	175.00
LENCO L-75SR Turntable, 3-Speed(30-86rpm) w/arm & base	NEW	250.00
LP8 S-7 Turntable w/S-8 LP8 Tonearm (Russco Cue Master)	(2)ea	250.00
MICRO-TRAK 303 12" Tone Arm,	NEW	106.50
MICRO-TRAK 306 16" Tonearms	NEW	119.50
MICRO-TRAK Model 6400 Phono Preamp, missing face & knob	(2)ea	50.00
QRK 12C Turntables	NEW	330.00
QRK 12C Turntable w/o tonearm, good condition	(2)ea	200.00
QRK 12S Turntable w/o tonearm, fair condition		125.00
REALISTIC SA-16 16" Tonearm, like Gray 208, viscous damped	(2)ea	20.00
REK-O-KUT L-34 12" Turntable, 2-Speed, fair condition		45.00
REK-O-KUT P43-VM Variable Speed Turntable, good condition		75.00
REK-O-KUT TR-43H Turntable, Modified for 33rpm only		65.00
REK-O-KUT Head Shell for S-320 or S-260 Tone Arm w/cartridge		12.00
REK-O-KUT S-320 12" Tonearm,	NEW	100.00
REK-O-KUT S-320 12" Tonearm, good condition	(2)ea	50.00
RUSSCO Cue-Master Turntable, 3-Speed	NEW	328.00
RUSSCO Cue-Master Turntable, repainted, good working condition	(2)ea	220.00
RUSSCO Studio Pro Turntable, 2-Speed	NEW	382.00
RUSSCO Studio Pro Turntable w/o tonearm, good condition	(2)ea	195.00
SHURE SC-35C Cartridge w/Spherical diamond, 4 to 5 gram	NEW	30.25
SHURE SS-35C Stylus for SC-35C Cartridge	NEW	9.25
SHURE M-44-7 Stereo Phono Cartridges	NEW	19.50
SHURE N-44-7 Styli, for M-44-7 Cart.	NEW	14.50
SHURE M-64 Stereo phono Preamps	NEW	80.75
SHURE M-64 Stereo phono preamps, good condition	(5)ea	45.00
SHURE A-68P Phono Preamp, ceramic or magnetic input		15.00
SHURE M-708 Cartridge	NEW	11.95
SHURE N-91E Stylus for M-91E Cartridge	NEW	17.90
SHURE M-232 12" Tonearm	NEW	52.00

STANTON MAGNETICS INCORPORATED, PROFESSIONAL QUALITY PHONO CARTRIDGES:

881S Professional Calibration Standard, tracking force 1 gram,	NEW	102.00
681EEE-S Type, Calibration Standard, tracking force 1 gram,	NEW	75.00
681EEE, Calibration Standard, tracking force 3/4 to 1.5 gram,	NEW	63.00
680EE, Stereo Standard, tracking force 3/4 to 1.5 gram,	NEW	31.00
600A, Broadcast Standard, tracking force 2 - 4 gram,	NEW	24.20
600EE, Broadcast Standard (High Performance), 1 to 2 gram,	NEW	29.38
500EE, Broadcast Standard, tracking force 1 to 2 gram,	NEW	21.25

ABOVE LIST IS PARTIAL - WE HANDLE THE ENTIRE LINE OF STANTON PRODUCTS

TECHNICS SP-10MKII Quartz controlled phase-locked servo circut drive, brushless DC motor, This is the best of the Technics line - we have 10 in stock and we're ready to make a deal on them 900.00

TECHNICS SP-15 Quartz-Synthesizer Direct Drive Turntable w/o Tonearm, 3-Speed w/Quartz-Locked 9% Pitch Control, Start/Stop in 40% - Rotation (.4 seconds) List Price 600.00 / Our Price 530.00

TECHNICS SP-25 Variable Quartz-Crystal Manual Direct Drive Turntable w/o Tonearm, 2-Speed w/Qaurtz-Locked 6% Pitch Control, Starts - in .7 seconds List Price 350.00 / Our Price 300.00

TECHNICS SL-150MKII Variable Quartz-Cyrstal-Controlled Manual turntable w/o tonearm, pitch control w/digital readout NEW 400.00

TECHNICS SL-1200MKII Direct-Drive w/arm & base NEW 350.00

TECHNICS SL-1600MKII Variable Quartz Cyrstal-Controlled Direct-Drive Fully Automatic Turntable with Tonearm, 2-Speed w/6% Pitch Control, List Price 400.00 / Our Price 353.50

TECHNICS SL-1800MKII Same as 1600 but Manual 300.00 / Our Price 261.42

TECHNICS SL-3300 Fully Automatic Direct Drive Turntable NEW 185.00

LATE ADDITIONS

AUDIOTRONICS SYNCRO-TRACK, 3-Track Sel-Sync Unit, no cables		75.00
AMPEX ATR-102 Complete System, DEMO UNIT List Price 7100.00		5680.00
UTC A-12, Mic Transformers,	(90)ea	12.00

dbx professional noise reduction dbx

Wollensak



1520AV FULL TRACK

495.00

1520AV 1/2 TRACK

395.00

8 Boynton Studio Inc

EV Encore

Electro-Voice High Fidelity Speakers



MANUFACTURERS SUGGESTED LIST PRICE IS $215.00 OUR EVERYDAY PRICE IS ONLY $119.95

AT THIS TIME WE HAVE 85 OF THE ENCORE 77 SPEAKERS IN STOCK AND THERE ARE MORE OF THEM ON THE WAY! PLACE YOUR ORDER TODAY - THEY JUST CAN'T BE BEAT FOR QUALITY OR PRICE!

Encore 77
Three-way, 12-inch speaker system

Frequency Response	30 18 000 Hz	Crossover Frequencies	700 & 3000 Hz
Sound Pressure Level, 1 Meter, 1 Watt Input.	92 dB	Transducers.	12" woofer 4" midrange 2" tweeter
Amplifier Power, Continuous Watts Per Channel, Recommended Range	5 80 watts	Nominal Impedance	8 ohms
Maximum	200 watts	Size	25¼ x 14¾ x 13" hwd
Power Handling Capacity (midband), Continuous	20 watts	Cabinet	Simulated walnut-grain vinyl
Peak (10 ms).	200 watts	Optional Accessory	EBR 1 speaker stand pair
		Net Weight	31 lb

AMPS & PREAMPS

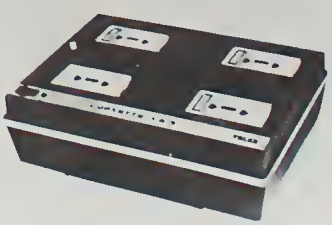
ALTEC 1569A 80 watt Amplifier, good condition	(3)ea	135.00
80GEN 0-8-20 20watt Integrated Amp, Mono, Tube, Very clean		70.00
CRAFTSMEN C-900 Mono Tuner, Tube, rack mount, working condition		40.00
CROWN PSA-2 Self-Analyzing Amplifier NEW		1495.00
CROWN D-75 Amp, 35 watt per channel, NEW		399.00
CROWN D-150A Power Amp, NEW		599.00
CROWN DC-300A Amp, NEW		949.00
DYNAKIT MARK IV 40 watt Mono Amp, Tube, Very clean		90.00
DYNAKIT Preamplifier, Mono		65.00
HEATHKIT WA-P2 Preamp, Mono, REBUILT		50.00
HEATHKIT WA-P2 Preamp, Mono, w/ rusty top		30.00
HEATHKIT W4-AM 20 watt mono amplifier, tube, very clean		60.00
J&L AMPLIFIERS AVAILABLE, ASK FOR MORE INFORMATION		
MARANTZ 7-T Solid State Stereo Preamp, good condition	(2)ea	225.00
McINTOSH MC-30 Tube power amplifier, 30 watt, good condition		150.00
McINTOSH MC-40 Tube Power Amp, 40 watt, good condition	2(1)ea	150.00
McINTOSH MC-40 " " " " " needs work	AS-IS	50.00
~~McINTOSH MC-75 Tube power amp, 75 watt, w/bad power transformer~~	(2)	~~50.00~~
QUAD Model 405 2-Channel Power Amp, 100 watts p/channel good cond.		350.00
RCA 8A-21A Preamps w/BR-22A Mounting Shelves (each holds 10)	43)ea	20.00
RCA 8A-23A Line Amps w/rack mount tray (each holds 3)	(2)ea	30.00
RCA MI-12182-A 70 watt Mono Amp, Tube, Super clean		80.00
SONY TA-2000F Preamplifier, good condition		225.00
SONY TAE-8450 Stereo Preamp, Like New Orig. 1300.00		450.00
SOUNDCRAFTSMEN MA-5002 250 watt per channel Power Amp, AS-NEW		575.00
TELEX PB-10 Magnetic Tape Preamplifier, good condition	(2)ea	45.00

TELEX



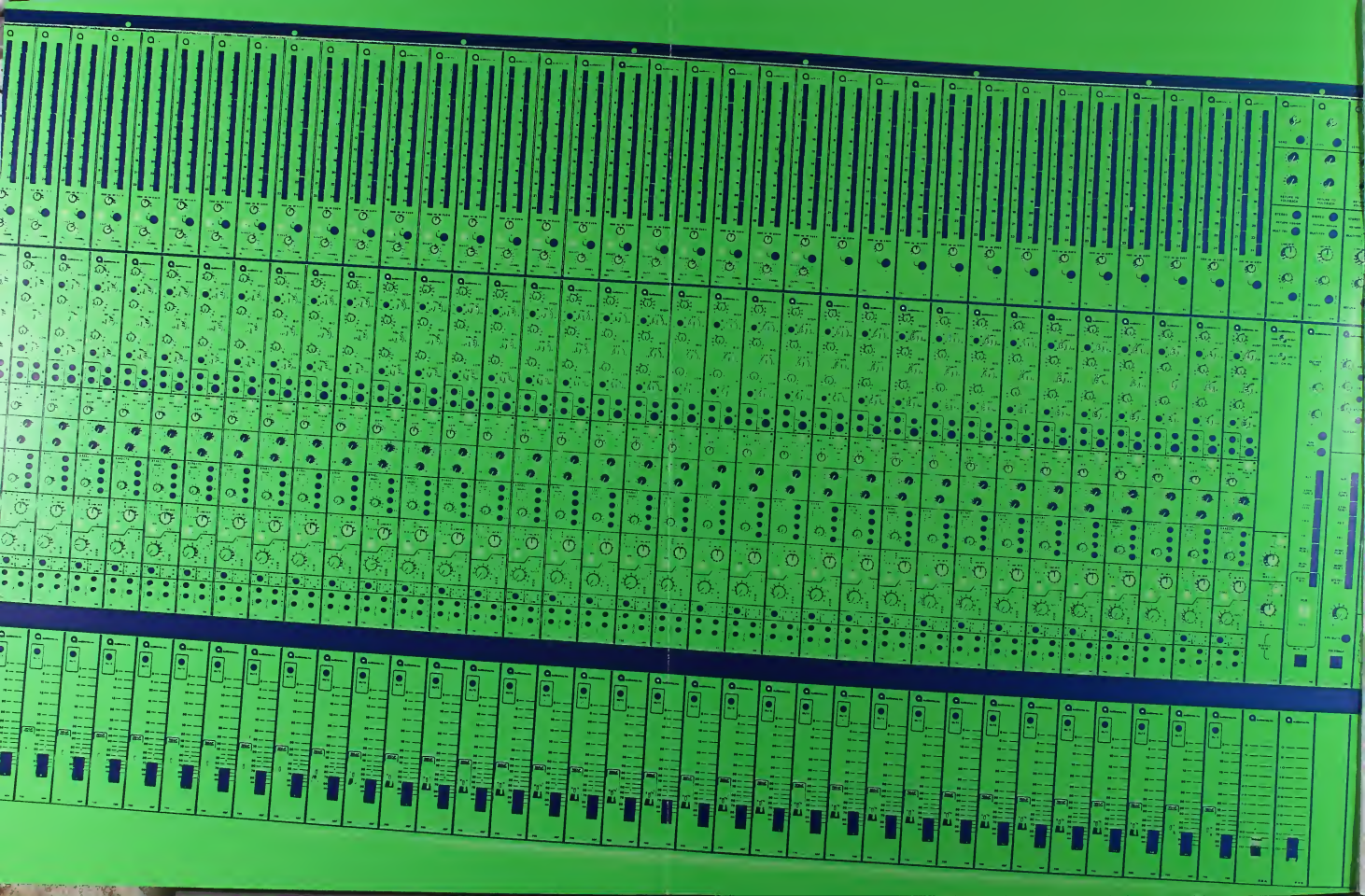
COPYETTE 1 & 1 CASSETTE COPIER 449.00

The Telex Copyette 1 & 1 is a two channel half track monophonic cassette copier. The unit is a lightweight, portable, desk top copier designed for high speed duplication of both sides of a cassette tape in a single pass. The copier is easily operated by a single OFF-REWIND-COPY mode select lever. The unit is capable of providing one cassette copy from an original



COPYETTE™ 1 & 3 CASSETTE COPIER 995.00

The Telex Copyette™ 1 & 3 is a two channel half track monophonic cassette copier. The unit is a lightweight, portable, desk top copier designed for high speed duplication. The Copyette 1 & 3 is capable of providing three cassette copies simultaneously from one original. The Copyette 1 & 3 will copy both sides of a C-60 cassette in a single pass in under two minutes. Copy speed is sixteen times faster (30 ips) than the speed of the original master tape (1 7/8 ips). The Copyette 1 & 3 is easily operated by a single copy pushbutton switch which commands both copy and rewind function



The 700 Series At A Glance

Model 710

24-input mainframe
16 multitrack outputs
1 stereo and 2 mono outputs
6 grouping submasters
4 separate effects outputs and returns
2 separate foldback outputs
Integral patchbay of 12 rows of 26 jacks each

Model 720

36 input mainframe
16 multitrack outputs
1 stereo and 2 mono outputs
6 grouping submasters
4 separate effects outputs and returns
2 separate foldback outputs
Integral patchbay of 12 rows of 36 jacks each

Model 730

Same as Model 720, but with separate outboard patchbay and separate group submasters

Model 740

36 input mainframe
24 multitrack outputs
1 stereo and 2 mono outputs
6 grouping submasters
4 separate effects outputs and returns
2 separate foldback outputs
Integral patchbay of 12 rows of 36 jacks each

Model 750

Same as Model 740, but with separate outboard patchbay and separate group submasters



Metrotech

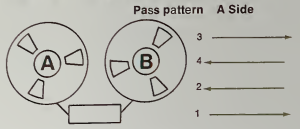
Professional Logging Recorders

400 Series

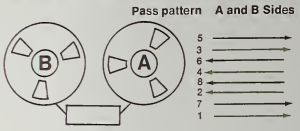


A unique logging concept...

one that not only logs up to 200 hours of continuous information on a single 10.5" reel, but multiplexes a time-code on the same channel.



What's more, by simply flipping the reel, another 200 hours can be logged on the same reel. This is the new Metrotech 400 Series Logger.



Features

- Special time-code capability that preserves all channels for data. (Requires 4400 Time Code Generator/Reader.)
- Extremely long record time. 200 hours unattended, 400 hours with one reel flip. (Using .5 mil Double Play Tape.)
- Packing density cuts tape investment in half.
- Cue button and tape counter provide fast search feature.
- Optional Automatic Level Control and VOX capability.
- Offers both PASS and RECORD memory to help locate "last data" in event of power failure, and to restart recording on restoration of power.
- Rack-mount transport swings out for easy servicing. Electronics in sleeve-type drawer.

Description

The 400 packs more information on tape than most other logging recorders. Considering that a broadcast day will run about 18 hours, the 1-channel 4-pass monaural system provides for 11 days of broadcast logging, unattended. A simple flip of the tape reel provides for an additional 11 days. A 24-hour logging application can run 8 days unattended with the Metrotech 400.

What's the secret? Special head stacks and 4-track sequencing, using conductive tabs at each end of the tape, permit the maximum use of the tape medium. Even after 4 passes, there is room for 4 additional tracks. And by using a 4400 Time Code Generator to multiplex the time code with one of the information channels, there is no need to dedicate either electronics or tracks to the code. All tracks are used for program or other information.

To satisfy users who desire to log both channels of a stereo output, or wish to monitor up to 4 channels simultaneously, the 400 can be ordered to fit a given application. A special 4-channel 2-logger system is available. This system provides an automatic RECORD transfer in the event of a tape break or recording malfunction.

Play time in hours at various logging speeds

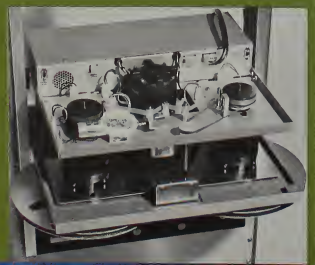
Tape	No. of Passes	15/16 in/s	15/32 in/s	5/16in/s
1 mil Extra Play 3600 ft.	1	12.8	25.6	38.4
	2	25.6	51.2	76.8
	4	51.2	102.4	153.6
	8*	102.4	204.8	307.2
.5 mil Double Play 4800 ft.	1	17.0	34.1	51.2
	2	34.1	68.2	102.4
	4	68.2	136.4	204.8
	8*	136.4	272.8	409.6
.5 mil Triple Play 7200 ft.	1	25.6	51.2	76.8
	2	51.2	102.4	153.6
	4	102.4	204.8	307.2
	8*	204.8	409.6	614.4

**While 8 passes are accomplished by making 4 passes, turning the reel over and running 4 more passes, this same technique also doubles record time on 1 pass and 2 pass models. Four passes are maximum for unattended operation. 15/16 in/s speed is optional extra.*

Metrotech 400 Series Logger...details



Transport controls offer desirable features: In addition to standard motion controls, a PASS ADVANCE button is provided. Each PASS is also identified by lamp indication (restores itself after power failure). A FAIL lamp indicates an actual outage condition under power. The transport itself is a single-speed 3-motor unit. An hysteresis synchronous motor drives a high mass capstan flywheel for best wow and flutter performance. Reel motors are induction torque types. A single UNIBAND braking system is used. Tape motion sensing and tape break detection included.



Both the transport mechanism and the electronics can be serviced from the front of the rack. The tilt-out transport is operative even in the service position.



Electronics slide out of a sleeve-drawer for easy servicing or adjustment. A speaker-amplifier and phone jack are provided with the electronics. Special monitor pushbuttons permit putting one or all channels on the monitor line simultaneously.

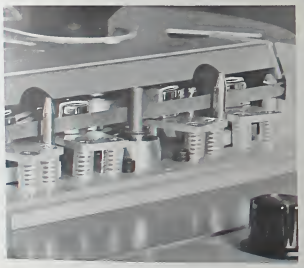
This Time Code Generator—the Metrotech 4400—is used to generate and read an hour, minute, and seconds code in the 400 Logger. As an accessory the 4400 not only generates the time code, but multiplexes the code with incoming information.





Field-proven...versatile...

For any recording job, or for long-play programming, the Metrotech 500 Series offers professional quality at a modest cost. Combining outstanding performance with many general utility features the 500 Series represents a solid investment for the broadcaster, background music service, educators, civil, and other governmental facilities.



1. Five different ¼" tape track formats: full track mono, half and quarter-track mono, and two-track and four-track stereo.

2. Bi-directional models provide for extended play time.

3. Auto-reverse (Quarter-track stereo models or half-track mono), or full-sequencing (quarter-track mono).

4. OPTAC* tape motion sensing and solid state logic prevent accidental tape spill, stretch or breakage.

5. Two-speed switch selectable. In the recorder/reproducer any two adjacent speeds are available: 15 in/s (381 mm/s) and 7.5 in/s (190.5 mm/s); 7.5 in/s and 3.75 in/s (95.2 mm/s); 3.75 in/s and 1.88 in/s (47.6 mm/s). Reproducer-only models: single-speed only (belt changeable).

6. 3-motor system for maximum performance in heavy-duty applications.

7. 3-mode Edit/Cue Control. Recorder/reproduce models offer: (1) Tape spill mode. (2) Tape lifter "defeat" for aural monitoring in FAST wind modes. (3) "PLAY-CUE" mode to release brakes for quick-cueing. Note: Edit/Cue not available in Reproducer only models.

8. Front panel set-up controls.

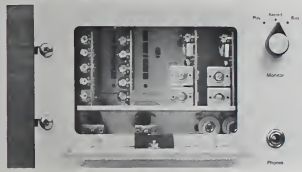
Functional simplicity characterizes both the transport and electronic control panels of the 500 Series. In addition to the clean styling, the design provides for ease of operation. Transport controls are clustered conveniently with all basic tape motion controls grouped in calculator keyboard style. Controls used less often are located in a second cluster at the opposite end of the control panel. Basic tape motion controls can be remoted for operator convenience.

The electronic control panel offers similar functional advantages. In dual channel units, separate vu meters are provided. Monitor selector switches and record level controls are logically grouped around the related vu meter. A simple RECORD CONTROL selector provides for recording on either or both channels with logic circuitry holding the channel not in the RECORD mode in the SAFE position.

*TM Metrotech, division of Dictaphone Corporation

Front-access to controls
A spring-loaded door conceals set-up and equalization controls located on printed circuit boards immediately accessible from the front.

Electronics are packaged in 19" wide modules and can be rack mounted or installed in the optional Metrotech console.



Operationally, 500 Series transports are the same as the familiar 500A—proven in installations around the world. In this 3-motor drive system, a hysteresis synchronous motor powers the capstan, with precision torque motors for supply and take-up reels. Tight flutter and wow specs are maintained by isolating the capstan motor from the capstan assembly thus avoiding the transmission of flutter elements. Motor generated power-field interference with heads is effectively shielded.

Recorder/Reproducer

Dual Speed Operation. 500 Series Recorder/Reproducers can be ordered with a choice of any two adjacent operating speeds. 15 in/s; 7.5 in/s; 3.75 in/s or 1.88 in/s.

Selectable Motor Torque. Front panel switch provides proper tension for 7" and 10.5" reel sizes.

Automatic Equalization. Proper equalization is automatically switched to match operating speed selected.

Interlocked Controls. Optac motion sensing and solid state logic prevents accidental tape spill by disabling new transport mode selection until transport is fully stopped. In the event of tape breakage, switches on tape storage arms stop transport.

Rack or Console Mounting. Standard configuration is for 19" rack mounting. The Metrotech console is available as an optional extra.

EDIT/CUE Function
EDIT/CUE provides for three operations: (1) In "STOP" mode, pressing EDIT/CUE button spills tape for editing. (2) In the "PLAY" mode, pressing EDIT/CUE stops the tape and releases brakes, permitting operator to hand-cue tape precisely. (3) In "FAST" mode pressing EDIT/CUE defeats tape lifters so operator can hear program as tape is shuttled. Pushing "STOP" button defeats EDIT/CUE mode and puts system back to normal operation.

Bi-directional transport
The automatic reversing feature of Metrotech bi-directional transports offers extended play in two ways: First, in quarter-track stereo models, the auto-reverse provides double play time over non-reversing machines. Second, for monaural applications, two complete cycles provide automatic sequencing of four separate tracks, resulting in play time equal to four times the end to end length of the reel. Either way, users gain added convenience and enjoy tape savings. Automatic reversing is accomplished by foil tabs added to each end of the tape.

Reproducer only



Excellent playback only performance in a compact economical package. Electronics are self-contained in a shielded housing at the rear of the transport deck. Reproduce-only 500 Series units are essentially single-speed machines although speed changes can be effected by shifting belts. Equalization level must be manually changed when speed is changed. Designed primarily for background music service 500 Reproduce-only machines afford the operator excellent quality at a low price.

Specifications

Frequency Response
500 Series Recorder/Reproducer and Reproduce Only. 3M 206 tape used as a reference. 15 in/s not available in Reproduce Only machines.
15 in/s = 381 mm/s ±2db, 30Hz to 15KHz
7.5 in/s = 190.5 mm/s ±2db, 50Hz to 15KHz
3.75 in/s = 95.2 mm/s ±2db, 50Hz to 7.5KHz
1.88 in/s = 47.6 mm/s ±3db, 50Hz to 7.5KHz

Signal-to-Noise Ratio
3M 206 tape or equivalent used as a reference. Peak record level to NAB weighted noise using NAB equalization (500nWb/m). 15 in/s not available in Reproduce Only machines.

	Full-Track	Half-Track	Quarter-Track
15 in/s	65	60	55
7.5 in/s	65	60	55
3.75 in/s		55	51
1.88 in/s		50	50

Flutter and Wow
Weighted Peak Flutter of System recording and reproducing. Ref: ANSI 54.3–1972 15 in/s not available in Reproduce Only machines.
15 in/s: 0.09%; 7½ in/s: 0.12%; 3¾ in/s: 0.2%; 1⅞ in/s: 0.3%

Head & Track Configuration
Full Track mono; half and quarter track mono and stereo; quarter track fully sequenced (auto-reverse bi-directional models mono.)

Timing Accuracy
Within .2% all speeds

Start and Stop Time (Play)
Less than 1/10 second (Fast wind to STOP less than 7 seconds)

Wind Time
2400 feet in less than 90 seconds

Reel Sizes
To 10.5 inch (266.7mm) NAB

Inputs
"XL" Connectors
One per channel. Minimum level 140mV, 100 Kilohm unbalanced. Provisions for plug-in Mic preamps, balance bridging or matching transformers.

Outputs
"XL" Connectors
Recorder/Reproducer: 150 or 600 ohms, 24dBm.
Reproducer-Only: 600 ohm unbalanced, 18dBm (24dBm w/balanced line output transformer.)

Power Requirements
105–135V, 60Hz, 130 watts max., 50Hz optional

Tape Counter
Optional extra

Tape Width
.25"

Motors
Capstan Motor: hysteresis synchronous. Reel: induction-torque motors (2).

Brakes
Fail-safe solenoid actuated Permaband*

Auto-Reverse
Available on all multi-track units. Low current, conductive tape actuated.

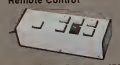
Remote Control
All tape motion controls except EDIT/CUE

*TM Metrotech

Size and Weight
See drawing for overall dimensions.
Transport: Weight 38 lbs. (17.2 Kg); 19" (482.6 mm) wide; 15.75" (400 mm) high; 9" (228.6 mm) deep.
Electronics: Weight 10 lbs. (4,5 Kg); 19" (482.6 mm) wide; 5.25" (133.4 mm) high; 9.25" (235 mm) deep.

Accessories

Remote Control



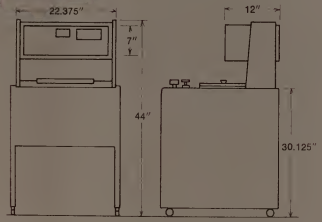
Microphone Preamps (Plug-In)

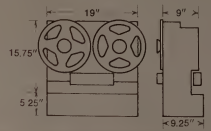


Balanced Line and Bridging Transformers (Plug-In)



Dimensions





Specifications subject to change without notification or obligation

Scully/Metrotech

A division of Dictaphone Corporation
475 Ellis Street
Mountain View, California 94040
(415) 968-8389 TLX 345524

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Printed in USA SM-2 3-73 10M

Metrotech

Professional Recorder/Reproducer & Reproducer

500 Series



AMPEX

Professional Audio Products Price Schedule

AG-600B SERIES PROFESSIONAL RECORDERS/REPRODUCERS
PRICE SCHEDULE **A667**, SUPERSEDES A589
EFFECTIVE DECEMBER 1, 1973

DESCRIPTION	CATALOG NO. 60 Hz 117 VOLT	CATALOG NO. 50 Hz 115/230 VOLT	SUGGESTED USER PRICE
AG-600B-1, ONE-CHANNEL			
NAB, Full Track, Unmounted	4010135-01	4010135-05	$ 799.00
Portable	4010135-02	4010135-06	914.00
Half Track, Unmounted	4010135-03	4010135-07	799.00
Portable	4010135-04	4010135-08	914.00
CCIR, Full Track, Unmounted	–	4010135-09	799.00
Portable	–	4010135-10	914.00
Half Track, Unmounted	–	4010135-11	799.00
Portable	–	4010135-12	914.00
AG-600B-2, TWO CHANNEL (½ Track Stereo)			
NAB, Two Track, Unmounted	4010136-01	4010136-05	$1144.00
Portable	4010136-02	4010136-06	1259.00
CCIR, Two Track, Unmounted	–	4010136-09	1144.00
Portable	–	4010136-10	1259.00
AG-600B-4, TWO-CHANNEL, FOUR TRACK (¼ Track Stereo)			
NAB, Tracks 1 & 3, Unmounted	4010136-03	4010136-07	$1144.00
Portable	4010136-04	4010136-08	1259.00
CCIR, Tracks 1 & 3, Unmounted	–	4010136-11	1144.00
Portable	–	4010136-12	1259.00

ACCESSORIES		CATALOG NUMBER	SUGGESTED USER PRICE
Speaker/Amplifier—Model AA-620 (Portable) Ideal companion unit to AG-600B, AG-500 series and other professional recorders, 10" woofer, 3½" tweeter and 15 watt solid state amplifier in one enclosure		4010070-03	$ 259.00
Mixer — Model AM-10 (Unmounted) Six position, two channel mixer, feeds 4 mic and 2 line inputs to either or both channels. May be expanded to 6 mic's or 4 mic and 2 phono using accessories	117V 50/60 Hz 115/230V 50/60 Hz	4010087-01 4010087-02	499.00 527.00
Meter Panel for AM-10 Mixer Contains two illuminated VU meters, level selector and monitor jacks		4010098-01	167.00
Professional Microphone, Model 802 Omnidirectional 50-20,000 Hz Low or High Impedance		4010802-01	85.00
Professional Microphone, Model 803 Cardioid pattern 45-15,000 Hz Low or High Impedance		4010803-01	100.00
Portable Cases — For Single Channel AG-600B For Two Channel AG-600B For AM-10 and Meter Panel		4150233-01 4150232-01 4150330-01	100.00 130.00 59.00
Rack Mount Adaptors — For Single Channel AG-600B For Two Channel AG-600B		4010078-01 4010079-01	21.00 29.00
Preamplifiers, Plug-in — Microphone, Low Impedance For AG-600B, AG-500, AL-500, AG-440, and AM-10 Phono (RIAA) Magnetic		4010066-02 4010097-01	55.00 50.00
Line Input Transformers — Balanced Bridge Plug in for AG 600B, AG-500, AL-500, AG-440, and AM-10 Matching 600 ohm		4580200-01 4580200-02	25.00 25.00
Operation and Maintenance Manual — AG-600B Series One furnished with each unit AA-620 Series AM-10 Series		4890302-01 4890177-02 4890178-02	7.00 1.25 1.25

DESCRIPTION	CATALOG NUMBER	SUGGESTED USER PRICE
HEAD ASSEMBLIES for AG-600B Series, ¼ inch		
Full Track	4020191-03	$130.00
Half Track	4020191-04	130.00
Two Track, ½ Track Stereo	4020192-02	155.00
Four Track, ¼ Track Stereo, Tracks 1 and 3	4020194-02	155.00
HEAD STACKS (Two Track Stacks same as Half Track)		
Full Track Erase	1232357-01	37.00
Full Track Record	1232358-01	37.00
Full Track Reproduce	1232359-01	37.00
Half Track Erase	1232360-01	48.00
Half Track Record	1232361-01	48.00
Half Track Reproduce	1232362-01	48.00
¼ Track Erase	1232363-03	48.00
¼ Track Record	1232363-02	48.00
¼ Track Reproduce	1232363-01	48.00
TRANSPORTS		
Tape Transport, 3¾—7½ IPS, 60 Hz*	4020302-01	$450.00
Tape Transport, 3¾—7½ IPS, 50 Hz*	4020302-02	450.00
ELECTRONICS ASSEMBLIES (3¾—7½ IPS)		
Master Electronics, NAB, 117 Volt	4020257-25	$360.00
Slave Electronics, NAB*	4020257-26	340.00
Master Electronics, NAB, 115/230 Volt	4020257-27	390.00
Master Electronics, CCIR, 115/230 Volt	4020257-30	390.00
Slave Electronics, CCIR*	4020257-29	340.00
Interconnecting Cable, for Two Channel Recorders	4050098-04	20.00

*Note Transports and Slave Electronics operate on the same line voltage as the Master Electronics to which they are coupled.

Ampex 600 Series tape recommended for optimum performance.

Ampex equipment may be purchased or leased under special Ampex Finance Plans.

Your investment in Ampex equipment yields maximum returns when operated and maintained by Ampex-trained people. Live and videotape training courses available worldwide. For brochure, write Ampex Technical Institute, M.S. 2-11A, 2685 Bay Rd., Redwood City, Calif. 94063. U.S.A.

AMPEX
Ampex Corporation, Audio-Video Systems Division
401 Broadway
Redwood City, California 94063

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These prices supersede all previous prices, stated or implied

LITHO IN U.S.A.—A667—12-73

AMPRO CORPORATION EQUIPMENT PRICE LIST

CARTRIDGE TAPE EQUIPMENT

	OPTIONAL FEATURES (NOTES 1 & 2)				MONAURAL		STEREO	
	END CUE	TRIP CUE	AUDIO SWITCHER	FAST FORWARD	MODEL	PRICE	MODEL	PRICE
SERIES 2500	-	-	-	-	CT2501	$ 550.00	CT2511	$ 625.00
REPRODUCER	X	-	X	-	CT2504	$ 600.00	CT2514	$ 675.00
NAB TYPE A CARTRIDGES	X	X	X	X	CT2507	$ 650.00	CT2517	$ 725.00
SERIES 3500	-	-	-	-	CT3521	$ 575.00	CT3531	$ 650.00
REPRODUCER	X	-	X	-	CT3524	$ 625.00	CT3534	$ 700.00
NAB TYPE A & B CARTRIDGES	X	X	X	X	CT3527	$ 675.00	CT3537	$ 750.00
SERIES 3500 (NOTE 3)	-	-	-	-	CT3541	$ 950.00	CT3551	$1175.00
RECORDER-REPRODUCER	X	-	X	-	CT3544	$1025.00	CT3554	$1250.00
NAB TYPE A & B CARTRIDGES	X	X	X	X	CT3547	$1100.00	CT3557	$1325.00
SERIES 4500	-	-	-	-	CT4561	$ 600.00	CT4571	$ 675.00
REPRODUCER	X	-	X	-	CT4564	$ 650.00	CT4574	$ 725.00
NAB TYPE A, B & C CARTRIDGES	X	X	X	X	CT4567	$ 700.00	CT4577	$ 775.00
SERIES 4500 (NOTE 3)	-	-	-	-	CT4581	$ 975.00	CT4591	$1375.00
RECORDER-REPRODUCER	X	-	X	-	CT4584	$1050.00	CT4594	$1450.00
NAB TYPE A, B & C CARTRIDGES	X	X	X	X	CT4587	$1125.00	CT4597	$1525.00

NOTES: 1. All units include 1K Hz Stop Cue as standard feature.
2. Units are available for 50Hz operation at an additional cost of $25.00 -- to order, suffix model number with "-50" thus CT3541-50
3. Units are supplied with balanced differential record amplifier high level input. Microphone input record amplifier is available at an additional cost of $50.00 for monaural or $75.00 for stereo -- to order, suffix model number with "/P"thus CT3541/P.

CARTRIDGE TAPE EQUIPMENT ACCESSORIES	PART NO.	PRICE
RACK SHELF Mounts three CT2500, two CT3500, or one CT4500 with one CT2500	9135-501	$ 55.00
FILL PANEL 1/3 rack width	9521-1	$ 15.00
FILL PANEL 1/2 rack width	9522-1	$ 20.00
REMOTE CONTROL PANEL (4 Start Switches)	9519-501	$ 75.00
REMOTE CONTROL PANEL (Full Function Record)	9520-501	$100.00
CARD EXTENDER	9216-501	$ 25.00
ALIGNMENT TOOL KIT - includes head insertion gage, height gage, allen head wrenches and adjustment screw driver.	9217-501	$ 40.00
HIGH LEVEL INPUT TRANSFORMER - one (1) required for mono two (2) required for stereo	9230-501	$ 20.00

AUDIO CONSOLE EQUIPMENT

DESCRIPTION		MODEL	PRICE
4 CHANNEL MONAURAL	16 inputs	AC-4M	$ 895.00
4 CHANNEL DUAL	16 inputs	AC-4D	$1095.00
4 CHANNEL STEREO	16 inputs	AC-4S	$1495.00
6 CHANNEL MONAURAL*	24 inputs	AC-6M	$1595.00
6 CHANNEL DUAL*	24 inputs	AC-6D	$1995.00
6 CHANNEL STEREO*	24 inputs	AC-6S	$2550.00
8 CHANNEL MONAURAL*	32 inputs	AC-8M	$1795.00
8 CHANNEL DUAL*	32 inputs	AC-8D	$2195.00
8 CHANNEL STEREO*	32 inputs	AC-8S	$2895.00
10 CHANNEL MONAURAL*	40 inputs	AC-10M	$2595.00
10 CHANNEL DUAL*	40 inputs	AC-10D	$2995.00
10 CHANNEL STEREO*	40 inputs	AC-10S	$3695.00

*These units have rotary step attenuators.

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AMPRO CORPORATION
2220 Maplewood Ave., Willow Grove, Pa. 19090 • (215) 657-3100
Professional Equipment for Broadcasting Professionals

Single-channel (full or half-track mono) and two-channel (half or quarter-track stereo) versions of the AG-600B are available. Both feature all-solid-state electronics. Each recording channel has allowance for one mike input and one line input, so that mixing capability is built into the machine. With an accessory plug-in preamplifier, the line input can be converted to a second mike input. For monitoring, an isolated output jack accepts both low and high-impedance headsets.

All of the AG-600B's setup controls are located on the front panel. A three-digit tape counter simplifies indexing.



The complete AG-600B system: AG-600B recorder/reproducer, AA-620 amplifier/speaker, and AM-10 mixer. They provide studio quality in a highly versatile field system.



Accessories

THE AA-620 SPEAKER/AMPLIFIER accessory includes a solid-state 15-watt amplifier and two speakers in a tuned enclosure. It offers essentially flat acoustic response; bass and treble equalization are adjustable ±6 dB. Available in portable case.

THE AM-10 STEREO/MONO MIXER accessory is a six-position, two-channel mixer, available in portable or rack-mount versions.
Signal-to-noise ratio: −122 dBm
Response: ±1 dB 30 Hz to 20 kHz
Output impedance: 600 ohms
Crosstalk rejection: 40 dB from 20 Hz to 20 kHz

SPECIFICATIONS

Frequency Response:	7½ in/s ±2 dB from 60 Hz to 10 kHz +2–4 dB from 40 Hz to 15 kHz	3¾ in/s ±2 dB from 50 Hz to 7 kHz +2–4 dB from 40 Hz to 8 kHz
Signal to Noise:	7½ in/s Full track 57 dB Half track 55 dB	3¾ in/s Full track 52 dB Half track 50 dB
Crosstalk Rejection:	Better than 40 dB mid-frequency	
Flutter and Wow:	(Measured by ASA Standards) 7½ in/s less then 0.17% 3¾ in/s less than 0.25%	
Timing Accurecy:	7½ in/s ±0.2% (±3.6 seconds in a 30 minute recording) 3¾ in/s ±0.4% (±7.2 seconds in a 30 minute recording)	
Fast Forward or Rewind Time:	7½ in/s mode: 1200 ft. reel: 90 sec. 3¾ in/s mode: 1200 ft. reel: 180 sec.	
Speeds:	Dual speed 3¾ and 7½ in/s	
Reel Size:	5" end 7". (Ampex 600 Series Tape recommended for best results)	
Inputs:	Two inputs with individual gain control on each. 1. Low impedence mike input, 150 microvolts required for program record level. 30 to 250 ohm nominal impedance. 2. Line input (100 k unbalanced), −10 dBm required for program record level. (May be used as microphone input with accessory plug-in microphone preamplifier.)	
Outputs:	Two outputs for each channel. 1. +4 dBm into 600 ohm. Balanced or unbalanced load. 2. Headphone monitor jack (on front panel) monitor selector permits monitoring either input source or tape playback, with recording.	
Equalization:	For 117 volt, 60 Hz models: 3¾ in/s, 120 microsecond 7½ in/s, NAB	For 115/230 volt, 50 Hz models: 3¾ in/s, 120 or 200 microsecond 7½ in/s, NAB or CCIR
Power Requirements:	For 117 volt operation 0.5 ampere For 230 volt operation 0.3 ampere	
Size and Weight:	(In portable case) Single channel: 28 lbs.—14¾" h x 13" w x 8¾" d Dual channel: 42 lbs.—19½" h x 13" w x 8¾" d	

AMPEX

Ampex Corporation, Audio-Video Systems Division
401 Broadway
Redwood City, California 94063

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AMPEX

AG-600B Professional Portable Audio Recorder

Some Outstanding Advantages

- **Rugged, time-proven construction**
- **Two switch-selectable speeds**
- **Automatically switched equalization**
- **Solid-state electronics**
- **Compact portable and rack-mount versions**
- **Stereo and mono versions**
- **Three-digit footage counter**
- **Accessory speaker/amplifier and mixer**

As the current production model in a distinguished series, the Ampex AG-600B recorder/reproducer is a good thing made just a little better.

The predecessors of the AG-600B were the extremely popular 600 Series—a rugged, time-proved workhorse—and its equally popular successor, the original solid-state AG-600. Some 40,000 of these Ampex portables were delivered over the years. The AG-600B has kept their design and appearance with important refinements: One switch selects speeds and equalization.

The AG-600B changes speeds—3¾ or 7½ in/s—and equalization at the turn of an indexed switch. A two-speed motor has replaced the mechanical speed-change linkages of the 600 Series and the original AG-600. Equalization is automatic when recording speed is changed.

AG-600B: The professional's portable

Like the 600 and the original AG-600, the AG-600B has become the most highly regarded recorder/reproducer of its kind. It offers outstanding reliability; a convenient, compact design; and a rugged die-cast frame that absorbs the bumps of handling in the field.

The AG-600B provides the reliability of costly studio recorders in a compact, lightweight package. Accordingly, it serves ideally in the broadcast, industrial, educational, religious, medical, and government fields—any application, in fact, where *professional* results are needed but budgets are limited.



$125.00 BSW COUPON $125.00

AUTOGRAM

Advertised price 6149.00
BSW Coupon – 125.00
Coupon Special 6024.00

Include this coupon with payment Coupon valid on any quantity of products listed if ordered at one time One coupon per order Cash value 1/20c

EXPIRES MAY 31, 1980



MODEL IC-10 STEREO
Also good on all other Autogram consoles

$125.00 $125.00

$100.00 BSW COUPON $100.00

Inovonics MAP II

Advertised price 1595.00
BSW Coupon – 100.00
Coupon Special 1495.00

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DISCRIMINATE AM PROCESSOR
Includes Peak Limiter

$100.00 $100.00

$100.00 BSW COUPON $100.00

TELEX

Advertised price 1569.95
BSW Coupon – 100.00
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EXPIRES MAY 31, 1980



MODEL MCPRS3
STEREO CARTRIDGE RECORDER
Also good on Mono model

$100.00 $100.00

$100.00 BSW COUPON $100.00

The Incomparable Optimod

Advertised price 3395.00
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OPTIMOD-FM
Also good on OPTIMOD-AM

$100.00 $100.00

$100.00 BSW COUPON $100.00

ATARI

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BSW Coupon – 100.00
Coupon Special 1095.00

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EXPIRES MAY 31, 1980



ARS-1000 AUTOMATED
RADIO STATION REPRODUCER
Sensor extra

$100.00 $100.00

$125.00 BSW COUPON $125.00

ATARI

Advertised price 1895.00
BSW Coupon – 125.00
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EXPIRES MAY 31, 1980



MX5050B

$125.00 $125.00

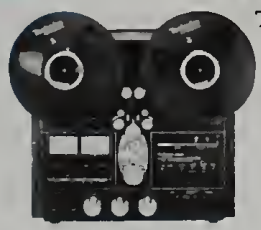
$125.00 BSW COUPON $125.00

Technics

Advertised price 1295.00
BSW Coupon – 125.00
Coupon Special 1170.00

Include this coupon with payment Coupon valid on any quantity of products listed if ordered at one time One coupon per order Cash value 1/20c

EXPIRES MAY 31, 1980



RS-1500US
Also good on RS-1520

$125.00 $125.00

$40.00 BSW COUPON $40.00

SHURE

Advertised price 239.95
BSW Coupon – 40.00
Coupon Special 199.95

Include this coupon with payment Coupon valid on any quantity of products listed if ordered at one time One coupon per order Cash value 1/20c

EXPIRES MAY 31, 1980



MODEL M67 MICROPHONE MIXER

$40.00 $40.00

$100.00 BSW COUPON $100.00

MICRO TRAK

Advertised price 1795.00
BSW Coupon – 100.00
Coupon Special 1695.00

Include this coupon with payment Coupon valid on any quantity of products listed if ordered at one time One coupon per order Cash value 1/20c

EXPIRES MAY 31, 1980



MODEL 6618 CONSOLE

$100.00 $100.00

$25.00 BSW COUPON $25.00

UREI

Advertised price 449.95
BSW Coupon – 25.00
Coupon Special 424.95

Include this coupon with payment Coupon valid on any quantity of products listed if ordered at one time One coupon per order Cash value 1/20c

EXPIRES MAY 31, 1980



MODEL 1176LN PEAK LIMITER

$25.00 $25.00

COUPONS, DISCOUNTS and LOW, LOW PRICES

Any way you cut it, BSW saves you money!

1. **Low, low prices.** Low prices are a tradition with us. And our Hot Line Special feature items make prices even lower. So you get the many quality products that you are familiar with at the lowest prices possible. That's value!
2. **5% discount.** BSW Cash with order Discounts help you save even more. So you get savings on top of savings. That's value!
3. **Coupons.** Special BSW Coupons work just like free money. All you do is cut out the coupon for the product you want to order and send it to BSW with your payment. You can deduct the amount indicated on the coupon from the advertised price of the product.

A NEW WAY TO SAVE

4. **Unlimited quantities.** Buy as many products listed on the coupon as you like, and get the Coupon Special Discount on each product when you order them at the same time.

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BSW TOLL-FREE ORDER DESK NUMBER

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F.O.B. POINT OF ORIGIN




TEAC
TEAC
TEAC 80-8
TASCAM SERIES
FUNCTION SELECT
OUTPUT SELECT
CUE
STOP
VU

1

FOR PRODUCTION

Superior colorimetry, mobility, and versatility. Fully equipped, MC 701 is the studio camera with a split personal- This simple can be for EFP and ation as well as . In its studio guise, MC 701 is on a stable, heavy-duty tripod. ed preset position optimized . This feature is in addition white balance facility.) finder of the MC 701 is a eam. As with other studio cam- equipped on top with switchable and light information for the camera operator. There is a wide range of lenses available with full remote control ability.



In the studio, MC 701 offers high quality colorimetry and operational excellence. Automatic horizontal and vertical centering, automatic white/black balance and iris control.

MC 701. A high quality studio camera that's going places. Incomparable value. Incomparable versatility. For any station or production studio regardless of size.



SPECIFICATIONS

Camera Head

Scanning Standards:	Available in NTSC, PAL and SECAM
Tubes:	⅔" diode gun Plumbicon*
Interchangeable Lens:	Lens specifications and availability are subject to change; with new lenses appearing frequently, consult Thomson-CSF Broadcast.
Prism:	f/1.4 high index prism Optical Filters: 0-opaque 1-3200°K 2-5600°K + ¼, ND 3-5600°K (Other filters optional.)
Lens Mount:	Bayonet mount
Viewfinder:	1.5 inch (with Peaking On/Off Switch) Weight 1.3 lbs. (.6 kg)
Camera Sensitivity:	200 fc scene illumination, 60% reflectance with f/4.5 aperture, typical at 0dB gain.
Minimum Subject Illumination:	About 2.5 foot candles (f/1.4 lens, +18 dB gain)
Video Signal-To-Noise Ratio:	Typical 57 dB at normal gain and scene illumination
Horizontal Resolution:	≧600 TV lines at center
Geometric Distortion:	1% for Zone (I) 2% for Zone (II)
Power Input:	10-17 volts
Power Consumption:	23W
Ambient Temperature:	−20°C to +50°C (−4°F to +122°F)
Weight:	12.7 lbs., including viewfinder
Output Signals:	NTSC 1.0V p-p, 75 ohms 3-system (Video Output, Test Output, VTR Output)
Registration:	Typical 0.1%, 0.2%, 0.5% in the three zones
Automatic Centering.	

Optional Accessories

The Remote Control System configuration consists of:
☐ Remote Control Unit ☐ Camera Adapter Unit
☐ Camera Cable available up to 1800 feet.

Remote Control Unit

Input:	Genlock Video External Tally Return Video Program Audio
Output:	(2) NTSC Encoded Video Interphone Audio R, G, B, Video Monitor Out, R, G, B, -G
Controls & Indicators:	Master Pedestal Iris Auto/Manual W/B Balance Red and Blue Pedestal Trim Red and Blue Gain Trim Master Gain Switch, 0, +9 dB, or +18 dB Camera/Color Bar/ Test Switch Auto/Manual Iris Switch Tally/Call Switch Interphone Isolate Switch Cable Compensation Switch Red and Blue Vertical Centering Red and Blue Horizontal Centering White Balance Black Balance Detail Phase/Horizontal and Subcarrier

NTSC 5" Viewfinder (EFP or Studio Application)

Indicators:	Front Tally Light Tally/Color Balance Light Low Battery Warning
Controls:	Brightness Control Contrast Control Front Tally Switch Peaking Control

The right is reserved to change specifications and design without notice.
Plumbicon is a registered trademark of N.V. Philips Company, Netherlands.

THOMSON-CSF BROADCAST, INC.
37 Brownhouse Road, Stamford, CT 06902
Tel. (203) 327-7700 TWX (710) 474-3346



THE THREE FACES OF MC 701

AMPRO CARTRIDGE TAPE EQUIPMENT

A Broadcast Cartridge Tape Recorder Equivalent to the Finest Studio Reel to Reel Tape Machines.

Creative utilization of the latest linear and digital integrated circuit technology has enabled Ampro Cartridge Tape Equipment to achieve an increase in over all system reliability, reduced adjustment requirements and a significant reduction in size without sacrificing the rugged mechanical design necessary for long trouble free life.

Compact packaging allows convenient placement in studio and control rooms. With a low 5¼ inch profile, rack and desk enclosures are readily stackable for optimum space utilization in crowded operation centers.

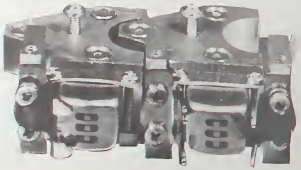
Front insertion rack enclosures, flip top desk cabinets, modular electronic assemblies and plug in rear panel audio and remote connectors all provide ready access for routine cleaning and maintenance. For ease of servicing, all equipment is fully operational even with all housing and external connectors removed.

Many features make Ampro Cartridge Equipment a valuable and lasting addition to your station.

Your on-air operators will appreciate the noise free, reliable operation, a human engineered panel design with rugged, quiet operating controls and nonslip shock absorber mountings.

Features like self timing cue tones, a logical interlocked control sequence, choice of flat or equalized record VU metering and automatic calibrated Record to Playback meter switching make production work a pleasure.

Engineering personnel will like the rugged, lock-down head mounts which maintain precise adjustment in spite of rough use, no adjustment cue and logic circuitry with a unique audio system which achieves the maximum possible performance levels.





TAPE TRANSPORT

The heart of any tape equipment is its transport mechanism. Dependability, simplicity and quiet operation are basic criteria embodied in the Ampro design. A massive die cast deck plate, tempered and ground for precise flatness, forms the foundation of a transport structure noted for its ruggedness.

A four inch, 600 RPM, "Beau" direct drive capstan Motor featuring permanently lubricated class seven instrument bearings for long, noise free life loafs along normal cartridge loading. The inverted rotor design which maximizes rotating momentum, the vapor honed, electrolized capstan shaft and the high torque capability of this motor combine to guarantee the best possible performance from even marginal cartridges.

An oversize, precision air damped solenoid provides positive, noise free automatic pressure roller engagement without the complications of preloading, cocking or release mechanisms.

A nonstretch chain linkage transmits the solenoid force to the pressure Roller mechanism. Three precision heavy duty oilite bearings maintain the Pressure Roller pivot shaft in precise alignment.

A protected sensing switch and precise cartridge guidance prevent damage due to "straight armed" cartridges.

HEAD ASSEMBLY

Professional grade, laminated core, hyperbolic metal face heads, custom designed to complement the design, consistently provide the finest possible audio quality with long life. The heads are mounted on a rugged 3/8 inch thick machined aluminum block which incorporates center line height and zenith adjustments with a non interacting, extended arm vernier azimuth setting. A positive lock prevents movement of the head mount due to rough handling without affecting the accuracy of adjustment.

Three independently mounted, close tolerance tape guides wrap around the face of the heads for maximum tape guidance.

Built in cartridge backstops assure correct cartridge insertion geometry and protect the face of the heads from damaging contact.

A dummy head mounted in the record head position on all Ampro Cartridge Tape Reproducers maintains optimum tape tension even on loosely wound cartridges.

REPRODUCE CIRCUITRY

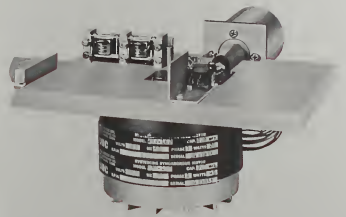
Use of proven, state of the art components in conservatively designed circuits, rugged construction and painstaking testing assure long term Ampro circuit reliability. All Electronic assemblies are constructed on plug in, military grade glass epoxy boards with heavy gold plating on connector areas.

Control logic functions are implemented using digital integrated circuits with discrete input and output buffer stages for all remote switching and indications. All remote switching inputs accept a momentary contact ground signal and are insensitive to contact bounce.

Power switching for the high voltage, inductive solenoid utilizes the latest opto-electronic devices and high voltage semiconductor switching to eliminate the noise and failure potential of arcing relay contacts.

Cue detectors use broadband digital integrated detectors with built in noise thresholds. The detectors are impervious to crosstalk and are capable of accepting on extremely wide range of audio input levels and frequencies. Cue output signals are self completing, fixed pulse width semiconductor switches. The cue detectors have no adjustments and require no routine maintenance.

An optimum combination of discrete and integrated circuit elements with a high output, well shielded playback head has resulted in a Reproduce Amplifier with a high signal to noise ratio and unusually low distortion. Adjustable high frequency response allows compensation for head wear. Low level FET audio switching permits the combination of more than 10 Reproducers into a common audio bus while maintaining specified noise performance.









RECORD CIRCUITRY

The completely integrated Record Amplifier features constant current head drivers, FET switching and balanced differential high level inputs. Switch selectable, equalized or flat record VU metering and automatic FET Record to Playback meter switching are valuable Production aids. A switchable Microphone High level input Record Amplifier is available as an optional accessory.

The bias oscillator avoids the use of bulky tunable inductors and transformers with a 100KHZ, extremely low distortion, automatic level controlled wein bridge circuit. Internally stabilized against voltage, temperature and aging variations, the bias oscillator uses a controlled build up FET switched, individually adjustable constant current driver for each channel. The high purity bias current waveform, maintained in spite of head saturation effects, guarantees the lowest possible recorded noise.

The integrated circuit generator for recorded cue tones produces a low distortion, constant amplitude sine wave using digital techniques. This scheme removes any need for bulky, temperature sensitive variable inductors with a further improvement in circuit reliability and the elimination of several frequency and level adjustments. Cue tones are internally timed to NAB specifications.

Specifications

2500, 3500, 4500 Series (All Units)

Power:	117 234 VAC, 60HZ, 80 VA. maximum, 50HZ Optional.
Tape Speed:	7½ inches per Second Direct Drive Hysteresis Synchronous Motor with Electrolized Shaft and class seven instrument type Permanently Lubricated ball bearings.
Wow & Flutter:	.2% RMS Maximum (Unweighted).
Timing Accuracy:	.1% or better
Audio Output:	+18dbm before clipping. +8dbm nominal @ OVU (adjustable from 0 to + 10dbm) 600/150 ohm balanced output.
Distortion:	Reproduce Amplifier, .3% maximum 20-20000HZ @ +18dbm output (loop injection measurement). Record to Reproduce, (tape limited) 3% maximum at 8 db above NAB standard Reference level, 400HZ, 3M156 Tape.
Hum & Noise:	58 db or better below 400HZ, 3% THD, 20-20000HZ Measurement band width.
Cross Talk:	Better than 50 db @ 1 Khz (head limited).
Frequency Response:	+ 2 db 50-15000Hz + 4 db 30-18000Hz
Equalization:	NAB-adjustable to compensate for head wear.
Cue Signals:	NAB Primary Cue 1 Khz Std. 150 Hz and 8 Khz cue optional. Constant pulse width electronic ground closure output. Logic Level square wave Data Logging output provided.
Playback Time:	2500 Series; NAB type A (2 seconds to 10 minutes). 3500 Series; NAB type A & B (2 seconds to 16 minutes). 4500 Series; NAB type A, B & C (2 seconds to 31 minutes).
Start Time:	.1 Sec. Maximum
Stop Time:	.15 Sec. Maximum from fast forward mode.
Remote Controls:	All controls and indicators. All switching functions are buffered and protected momentary contact ground closures.
Optional Features:	Fast Forward: 22.5 IPS (1171 mm/s) automatic at end cue, with front panel Manual and Inhibit control.
Audio Switcher:	FET Switcher gated on at start, off at end cue or stop command, Single Line interlock bus allows combining multiple units into a common audio bus with no increase in noise.
Mounting:	Flip top, non skid stackable desk enclosure standard. Optional Rack Mount accommodates 3 Model 2500, 2 models 3500 or 1 model 4500 plus 1 model 2500.
Dimensions:	Model 2500: 5¼" H. 5-7/8" W. 17" D. 22 lbs. Model 3500: 5¼" H. 8-3/4" W. 17" D. 25 lbs. Model 4500: 5¼" H. 11-3/4" W. 17" D. 27 lbs.

3500 & 4500 Series (Recorder-Reproducers Only)

Audio Inputs:	Balanced, bridging differential high level input Record Amplifier standard. Optional interchangable Mic/HiLevel Record Amplifier available. High Level input 600 ohm Line, -20 to +10dbm, 15000 ohm bridging impedance. Microphone input 50-200 ohm Line, -70 to -26 dbm, greater than 2000 ohm input impedance.
Metering:	Taut band movement with VU "A" Scale. Internal switch allows metering of flat or equalized record audio signal. Meters switched automatically to Reproduce Amplifier output when not recording.
Head Configuration:	NAB standard, two tracks for Mono, 3 tracks for Stereo. Professional grade laminated core, fully shielded metal face heads. Separate record & reproduce heads permit monitoring while recording.
Cue Signals:	NAB standard 1 Khz primary cue tone automatically recorded at start of message. 150 hz & 8 Khz cues optional, may be recorded during record or playback process. All cue tones are self completing, independent of operator timing.
Bias Oscillator:	100 Khz, transformerless gain controlled RC oscillator, constant current head drive, typical current wave form distortion less than ±25% for lowest noise.

AMPRO CORPORATION
2220 Maplewood Ave., Willow Grove, Pa. 19090 • (215) 657-3100
Professional Equipment for Broadcasting Professionals

AMPRO

CARTRIDGE TAPE EQUIPMENT



CT 2500
CT 3500
CT 4500

Professional Equipment for Broadcasting Professionals

McMartin

price schedule

BROADCAST EQUIPMENT
MCMARTIN CONSOLES AND EXCITERS
EFFECTIVE FEBRUARY 1, 1974

REPLACEMENT AND SPARE MODULES PRICE LIST

B-910 FM EXCITER

B-910 MODULES

B-111	DUAL AUDIO AMPLIFIER (USED WITH B-112 STEREO GENERATOR)	$412.50
B-112	STEREO GENERATOR (INCLUDES 53KHZ FILTER)	962.50
B-112	STEREO GENERATOR (MODULE ONLY)	852.50
B-113	SCA GENERATOR	495.00
B-114	MONO AUDIO AMPLIFIER	192.50
B-115	MODULATED OSCILLATOR	258.50
B-116	REFERENCE OSCILLATOR	297.00
B-117	RF POWER AMPLIFIER	330.00
B-118	ALARM AND CONTROL MODULE	330.00
B-119	POWER SUPPLY REGULATOR	143.00

B-910 ACCESSORY COMPONENTS

B-120	HARMONIC FILTER	198.00
B-121	MODULE EXTENDER	71.50
B-122	CABINET ASSEMBLY	198.00
SCK-910	100% SPARE SEMICONDUCTOR KIT	310.00
CRYSTAL SET	(2 CRYSTALS, 1 FOR REFERENCE OSCILLATOR AND 1 FOR ALARM AND CONTROL MODULE)	55.00
CRYSTAL	FOR REFERENCE OSCILLATOR	38.50

B-500 SERIES CONSOLES

PLUG-IN CARDS

	B-501, B-503		B-502	
MICROPHONE PREAMP	5MP1	$27.50	5MP2	$55.00
RIAA EQUALIZED PHONO REAMP	5EP1	27.50	5EP2	55.00
HIGH LEVEL BALANCED INPUT	5BH1	25.00	5BH2	50.00
BOOSTER AMP	5BA1	18.00	5BA2	21.00
PROGRAM AMP	5PG1	20.00	5PG2	28.00
POWER REGULATOR	5PS1	ALL MODELS		21.00

WIRE-IN CARDS

CUE AMPLIFIER	5QA1	ALL MODELS	25.00
MONITOR AMPLIFIER	5MA1	ALL MODELS	28.00

B-500 ACCESSORY

5RY1	SPEAKER MUTING RELAY	12.50

B-800 SERIES CONSOLES

PLUG-IN INPUT CARDS ALL MODELS

8MP1	MICROPHONE PREAMPLIFIER	30.00
8EP1	RIAA EQUALIZED PHONO PREAMPLIFIER	30.00
8BH1	HIGH-LEVEL BALANCED INPUT	25.00
8UH1	HIGH-LEVEL UNBALANCED INPUT	5.00

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B–800 SERIES CONSOLES

PLUG–IN MODULES

8BA1	BOOSTER AMPLIFIER	$30.00
8PG1	PROGRAM AMPLIFIER	27.50
8MA1	MONITOR AMPLIFIER	88.00
8QA1	CUE/TACKBACK AMPLIFIER	66.00
8PS1	POWER SUPPLY REGULATOR	44.00
8CA1	COMBINING AMPLIFIER (B–802–S2 B–802–S3 ONLY)	22.00

MODULE EXTENDERS

8XC10	MODULE EXTENDER (10 – PIN)	4.00
8XC15	MODULE EXTENDER (15 – PIN)	6.00

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PRINTED IN USA 2–74

McMartin

price schedule

BROADCAST EQUIPMENT

EFFECTIVE MARCH 1, 1974

AM TRANSMITTING EQUIPMENT	BA–1K	1000/500 WATT OR 1000/250 WATT AM TRANSMITTER	$6,800.00
	SR–1K	SOLA REGULATOR FOR BA–1K	200.00
	STA–1K	100% SPARE TUBES FOR BA–1K	258.00
	SC–AM	SPARE VACUUM CRYSTAL	85.00
FM TRANSMITTING EQUIPMENT	B–910	EXCITER, MONAURAL, 10 WATT	2,194.50
	B–910T	TRANSMITTER, 10 WATT, RACK MOUNT	2,392.50
	B–910T	TRANSMITTER, 10 WATT, CABINET MOUNTED	2,590.50
	B–950	SOLID–STATE POWER AMPLIFIER, 50 WATT	825.00
	B–950T	TRANSMITTER, 50 WATT, RACK MOUNT	3,217.50
	B–950T	TRANSMITTER, 50 WATT, CABINET MOUNTED	3,481.50
	B–110	STEREO GENERATOR ASSEMBLY, PLUG IN	1,375.00
	B–113	SCA GENERATOR MODULE, PLUG IN	495.00
AUDIO CONSOLES	B–501	5 MIXER, MONAURAL, 1 MIC, 4 HI–BAL	825.00
		STEP ATTENUATOR CHARGE	250.00
	B–502	5 MIXER, STEREO, 1 MIC, 4 HI–BAL	1,155.00
		STEP ATTENUATOR CHARGE	400.00
	5MP1	MICROPHONE PREAMPLIFIER (B–501)	27.50
	5MP2	DUAL MICROPHONE PREAMPLIFIER (B–502)	55.00
	5BH1	HIGH LEVEL BALANCED INPUT (B–501)	25.00
	5BH2	DUAL HI–LEVEL BALANCED (B–502)	50.00
	5 EP1	RIAA EQUALIZED PHONO PREAMP (B–501)	27.50
	5EP2	DUAL RIAA EQUALIZED PHONO PREAMP (B–502)	55.00
	5RY1	SPEAKER MUTING RELAY	12.50
	ACCU–FIVE	5 CHANNEL RACK MOUNT MIXER	595.00
	B–801	8 MIXER, MONAURAL, 3 MIC, 4 HI–UNBAL, 1 HI–BAL	2,585.00
	B–802	8 MIXER, STEREO, 3 MIC, 4 HI–UNBAL, 1 HI–BAL	3,520.00
	B–802–S1	8 MIXER, DUAL STEREO, 4 CHANNEL OUT	3,795.00
	B–802–S2	8 MIXER, STEREO, SIMULTANEOUS MONAURAL OUT	3,740.00
	B–802–S3	8 MIXER, DUAL STEREO/SIMULCAST, COMBINES S1 AND S2	4,235.00
	B–803	8 MIXER, DUAL CHANNEL, 3 MIC, 4 HI–UNBAL, 1 HI–BAL	2,915.00
	8MP1	MICROPHONE PREAMPLIFIER	30.00
	8EP1	RIAA EQUALIZED PHONO PREAMPLIFIER	30.00
	8BH1	HIGH–LEVEL BALANCED INPUT	25.00
	8UH1	HIGH–LEVEL UNBALANCED INPUT	5.00

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FM MONITORS	TBM–3700	FREQUENCY AND MONAURAL MODULATION MONITOR	$ 1,485.00
		RM–37T REMOTE METERING PLUG IN CARD	65.00
		RM–37R REMOTE METERING RACK MOUNT PANEL	120.00
	TBM–2200A	STEREO MODULATION AND PILOT FREQUENCY ADAPTOR	1,540.00
		RM–22T REMOTE METERING PLUG IN CARD	92.50
		RM–22R REMOTE METERING RACK MOUNT PANEL	180.00
	TBM–2000B	SCA MODULATION AND FREQUENCY ADAPTOR	1,402.50
		RM–20T REMOTE METERING PLUG IN CARD	65.00
		RM–20R REMOTE METERING RACK MOUNT PANEL	120.00
	TBM–3500B	MODULATION MONITOR	1,100.00
		RM–35B REMOTE METERING RACK MOUNT PANEL	100.00
		LL–35B LOW LEVEL INPUT MODULE	180.00
	TBM–2500C	RF AMPLIFIER	533.50
FM REBROADCAST RECEIVERS	TBM–1000B	RELAY RECEIVER (88–108 MHZ)	300.00
	TBM–1001B	RELAY RECEIVER (150 MHZ RANGE)	350.00
	TBM–1005A	FIVE CHANNEL RELAY RECEIVER (88–108 MHZ) (WITH ONE CRYSTAL)	375.00
		EACH ADDITIONAL CHANNEL CRYSTAL	10.00
	TBM–1003A	AURAL TV CHANNEL 2–13 RECEIVER	350.00
	STE–1	PLUG IN STEREO DEMOD CARD FOR RELAY RECEIVER	150.00
	SCA–2	PLUG IN SCA DEMODULATOR CARD	100.00
	NB–1	PLUG IN FILTER FOR NARROW BAND OPERATION	30.00
RELATED FM ANTENNAS	A–72–SF–3	3 ELEMENT YAGI ANTENNA – CUT TO BAND	11.02
	A–72–SF–5	5 ELEMENT YAGI ANTENNA – CUT TO BAND	17.94
	AS–1	STACKING HARNESS (FOR A–72–SF–3/SF–5)	14.40
AM MONITORS	TBM–8500B	MODULATION MONITOR	975.00
		RM–85B REMOTE METERING RACK MOUNT PANEL	120.00
	TBM–8800	RF AMPLIFIER WITH AGC	533.50
AM & FM MONITOR AND EBS RECEIVERS	AMR–1	AM MONITOR RECEIVER, SINGLE CHANNEL	99.50
	FMR–1	FM MONITOR RECEIVER, SINGLE CHANNEL	99.50
	EBS–1	EBS ADAPTOR FOR AMR–1/FMR–1	99.50
AM DIGITAL MODULATION INDICATOR	TX–800	AM DIGITAL PEAK MODULATION INDICATOR	975.00

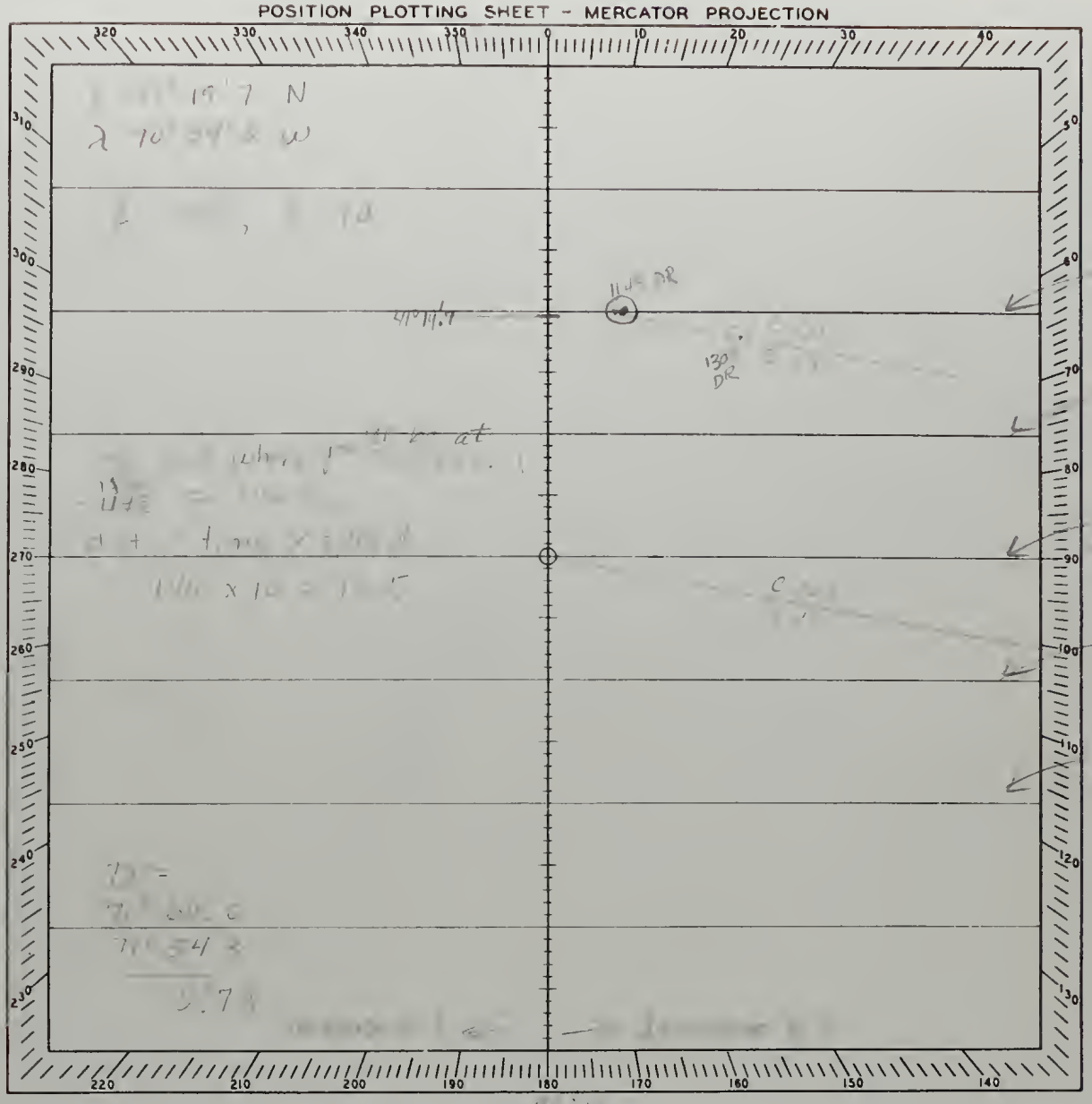
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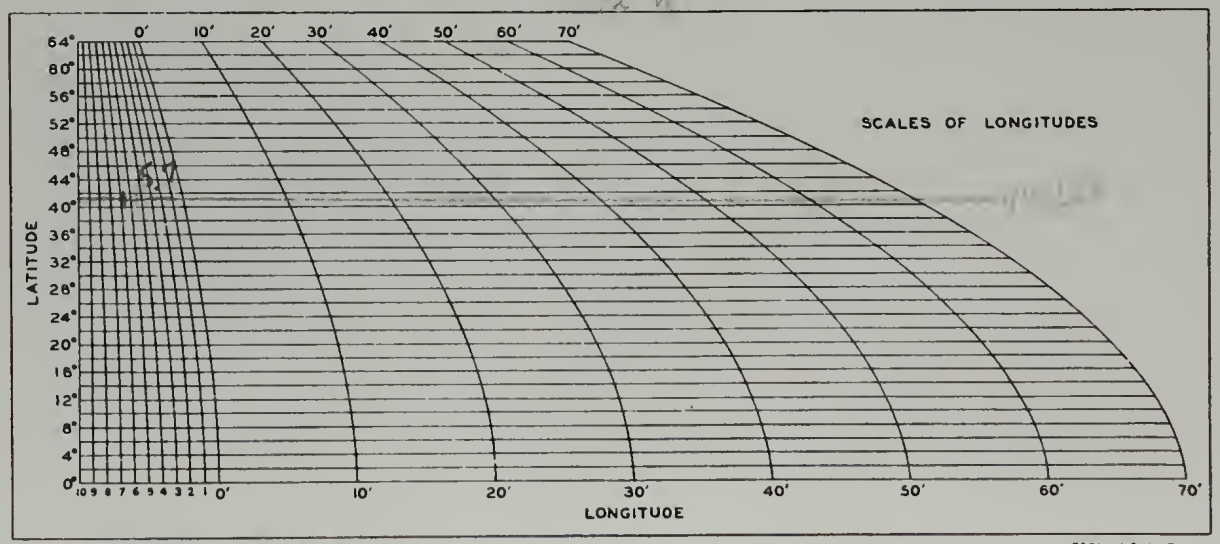
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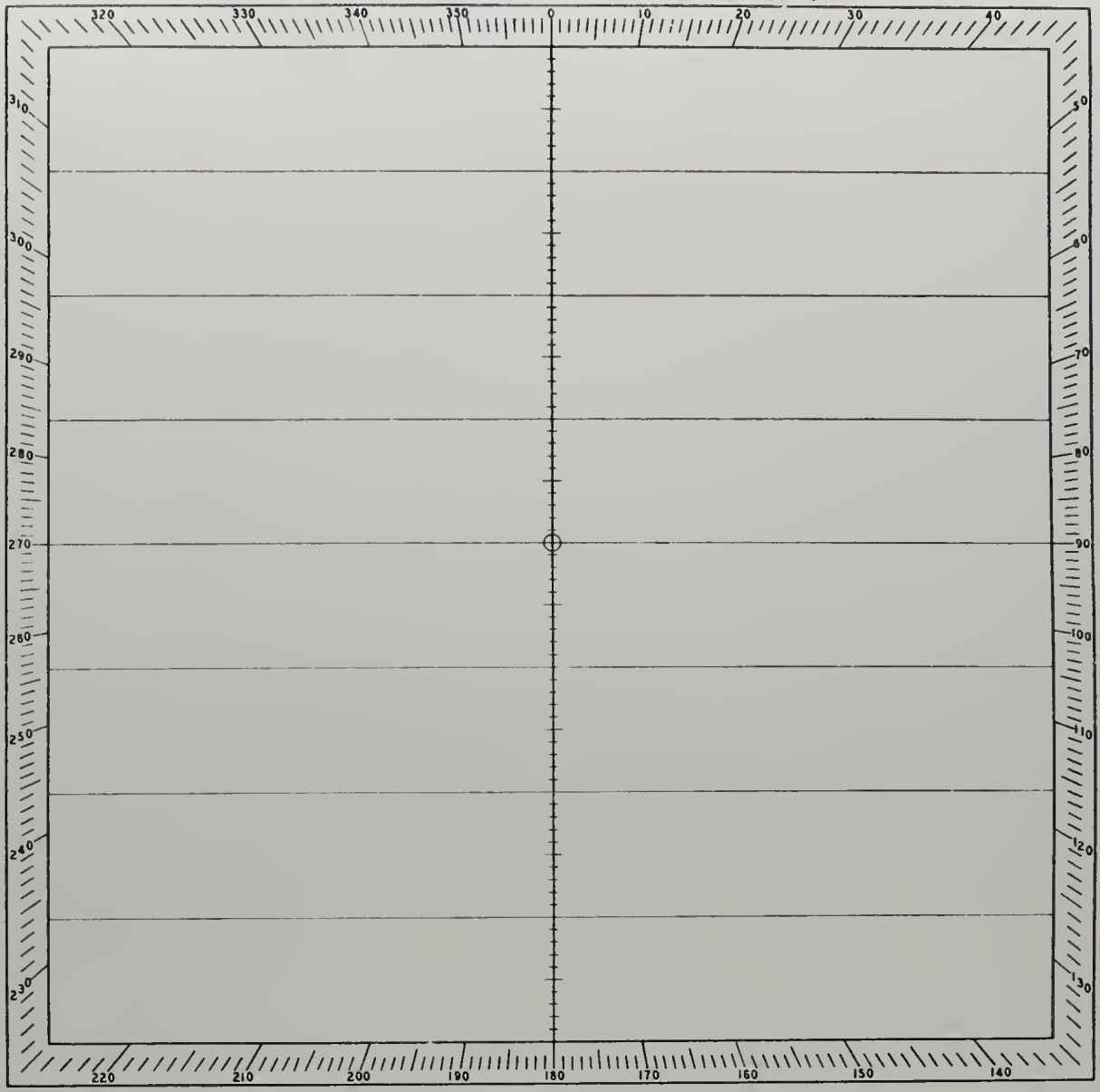


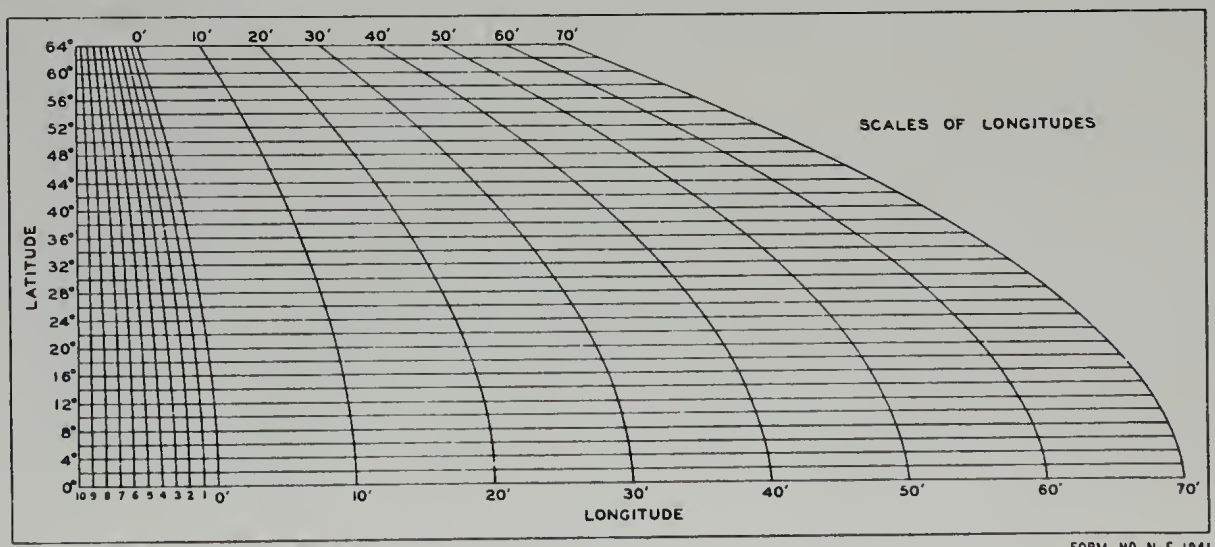


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HEADING SOUTH ALBUM



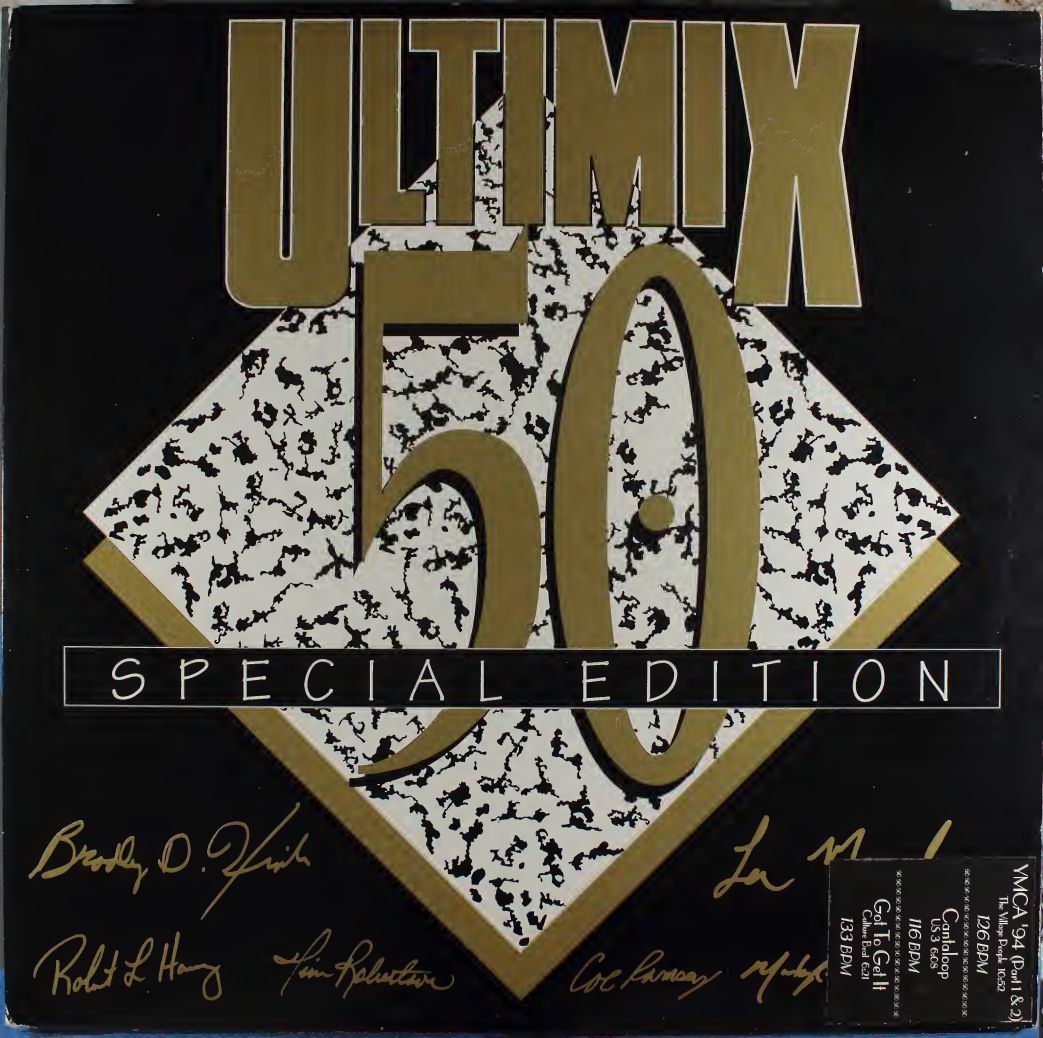
SIDE 1 #1 ON OUR WAY
SIDE 2 #1 & TIGHT PANTS



45
RPM

ULTIMIX 50

SPECIAL EDITION



YMCA '94 (Part 1 & 2)
The Village People 1G:52
126 BPM

Cantaloop
US3 6:08
116 BPM

Got To Get It
Culture Beat 6:21
133 BPM


Special Thanks To:
Dave Jurman John Strazza Johnny Coppola Michael Becker Steve Bartels Lance Walden Rick Squillante Iris Dillon
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Peter Albertelli Rich Christina Joey Carvello Steve Stoff Charles Dixon Cary Vance Bari G.
Bruce Carbone Corrie Robbins Craig Kallman Michelle Santosuosso Mojo Nicosia Bill Brown
Kevin Carroll Victor Lee Howard Kessler Bobby Ghossen Kara Sue Laura Kuntz
Manny Lehmand Lenny Robbins Mika Talvitie Pete Russo Andy Panda
Kelly Schweinsberg John Trienis Marty Bleckman Monica Lynch
Claudia Cuseta Harry Towers Stacet Banet Nina Easton
Chris Barbosa Mark Liggett Ian Levine Tony Morales
Iris Gordy Conte Chung Joe Hecht Ramon Wells
Tony Monte Jako Joann Woodworth
Vince Pellegrino Bobby Orlando
Mike Lubin Aldo Marin
50
Paul Cline Pete Loeb
Rusty Garner Robbie Miller
Luther Campbell Wresch Dawidjan
Mike Paz Paul Rehm Dan Miller Mike Gee
Bryan Chin Sheila Strom Bobby Shea Phil Jones
Bobby Judge Sumner Peek Lance Leake Jason Willmon
Walter McLean Chris Wasmund Ben Jones Giuseppe Palumbo
Ray Kennedy Age Holgersen Eric Lopez Darrin Rich Bryan Hale
Mark Junium Chuck Walls Dan Shaffer Roy McLeod Kevin Okada Dave Gillen
Kurtis Urbina Beau Krane Patrick Cowley Shawn Miller Mike Peters Joseph Watt
Gary Givant Johnny Phillips Kennedy Tanso Andrew Starr Ann Robbins Harry Belcastro
Craig Takaoka Randy Kling Tony Butler Jeff Brown Clint Jackson Pete Werner Jim Robinson
Howard Holben Roy Malig Stan Getz Ron Shoup Gary Hayslett Chad Harris Brian Perkins Shoji Suzuki
Ray Cooper Dave Butler Carl Gross Joe Ragona John Taylor Allen Hadden Rocky Laporte Oliver Gravel
Laura Massengale Jan Massengale Chuck Nice John Deets Suzie Chandler Janet Williams Dean Colburn Geoff Knowles


IS IT SIN

Is It Sin: (Club Mix) 5:42 (ASCAP)

Written, Arranged, and Performed by Da'Vida. Produced by Michael Pantaleone; Co-Produced by Ray Pantaleone and Da'Vida. Recorded and Mixed at Pantal Productions, Trenton, N.J., Remixed by Bill Whypp & Michael Pantaleone at E-M-One Studio, Trenton, N.J. Digital Mastering by Kenneth Lee, Jr., Rocket Lab, San Francisco, CA for SkyLyne Records.

Is It Sin: (Radio) 3:04 (ASCAP)

Written, Arranged, Performed, and Produced by Da'Vida; Co-Produced by Michael Pantaleone. Recorded and Mixed at Pantal Productions, Trenton, N.J. Remixed by Bill Whypp and Michael Pantaleone at E-M-One Studio, Trenton N.J. Digital Mastering by Kenneth Lee, Jr., Rocket Lab, San Francisco, CA for SkyLyne Records.

Photography by: Angela Raike

From the compact disc "Funky New Jack Nation", SkyLyne Records SLRV1CD.

Special thanks to:

God, Mom, Dad, Ed, Mike & Ray Pantaleone, Angela Raike, E-M-One Studio (Bill & Rosanne Whypp), SkyLyne Records Executive Producers (Jeff Britto, Russell Montiero Jr., & Rudy Callandret). To all D.J.'s and radio stations for bringing the music to the people, and many thanks to those who have influenced my life in a positive way.

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LABEL COPY A&M RECORDS, INC. JESSE JOHNSON SP-12214 P.O.#29083 OCTOBER 14, 1986 Angel

Revised 10/16/86: Static Automatic Mix deleted as sub-title on "A" side.

SIDE A (SP-012214-A)

1. Crazay (Featuring Sly Stone) 8:18
   Remix

2. Crazay (Featuring Sly Stone) 6:45
   Dub Version

(Jesse Johnson)Shockadelica Music/Almo Music Corp. (ASCAP)

SIDE B (SP-012214-B)

1. Crazay (Featuring Sly Stone) 4:21
   Paul Edit

   Paul Edit by Cameron Paul

2. Crazay (Featuring Sly Stone) 4:32
   7" Remix

(Jesse Johnson)Shockadelica Music/Almo Music Corp. (ASCAP)

ARTIST: Jesse Johnson

Produced by Jesse Johnson for J.W.J. Productions, Inc.
Executive Producer: John McClain
Mixed by Bruce Forest
Additional Production by Bruce Forest
Engineered by Frank Heller
(Original version appears on the A&M album "Shockadelica" SP-5122)

SPECIAL INSTRUCTIONS:
1. Mark both sides Stereo 45 RPM.
2. Promo lines under A&M logo must read: Promotion Copy Not For Sale.
3. For Djs use Dj label background, plain white die cut sleeve & special jacket.
4. For Commercials use A&M album label background, plain white die cut sleeve & special jacket.
5. Djs and Commercials are exactly the same.
6. Please do not abbreviate any names on label copy.
7. ©1986 A&M Records, Inc.

RECORD INFORMATION SHEET | [X] POP [ ] RB [ ] CW | RELEASE DATE August 27, 1979 | PRICE $7.98 | CODE SRM-1-3782 | LABEL Mercury

FROM Phonogram, Inc. | [X] RECORD [ ] 4-TRACK MUSICASSETTE [ ] 8-TRACK CARTRIDGE | ©1 Phonogram, Inc

TAPE FILE NO SRM-1-3782 | SPEED 33 1/3 | CATEGORY LP | RECORD DIA 12" | ©1 1979 | ©2 1979 | PUBLISHER IN U.S.A.

LARRY RASPBERRY & THE HIGHSTEPPERS
NO ACCIDENT

MATR.1

SIDE A

1. OLDER WOMAN-3:31	2-55275	Shifryleepole Music/ Cookhouse Music(BMI)
2. BETTY-5:11	2-55276	Shifryleepole Music/ Cookhouse Music(BMI)
3. HARD WAY OUT-4:39	2-55277	Cookhouse Music(BMI)
4. AIN'T ENOUGH OF YOUR LOVIN'-4:21	2-55278	Cookhouse Music (BMI)

SIDE B

1. I'M GONNA FORGIVE YOU AGAIN-3:52	2-55279	Shifryleepole Music/ Cookhouse Music (BMI)
2. WHERE DID YOU LEAVE YOUR LOVE TONIGHT-3:33	2-55280	Murfeezongs(ASCAP)/Chriswood (BMI)
3. PLEASE FORGIVE A FOOL(SONG FOR MISSY)-3:47	2-55281	Shifryleepole Music/ Cookhouse Music (BMI)
4. WHEN IT COMES TO LOVIN' YOU'RE A REAL ENCYCLOPEDIA-2:23	2-55282	Shifryleepole Music Cookhouse Music (BMI)
5. IT CAN'T BE DONE-3:46	2-55283	Cookhouse Music (BMI)

All songs written by L. Raspberry except "Where Did You Leave Your Tonight" written by R. Murphy/ B. Wood)

Produced by Ralph Murphy for Picalic Productions(to be shown on labels)

NOTE TO PLANTS 9110.120 (TO BE SHOWN ON LABELS-SIDES A & B) STEREO

Available on Musicassettes and Stereo 8 track tapes-MCR-4-1-3782/MC-8-1-3782

ALSO AVAILABLE ON MUSICASSETTE AND 8 TRACK TAPES [ ] NOT AVAILABLE FOR EXPORT [X] AVAILABLE FOR EXPORT

RECORDING DATES 1. 7/79 2. 7/79

PUBLICATION DATE

SIDE A						SIDE B					
1	2	3	4	5	6	1	2	3	4	5	6

FOR FOREIGN LICENCEES ONLY

1	2	3	4	5	6	7	8
							H

FIXATION DATE. GPG NO. 9110.120

Hecker, Höller, Tracks

Side A:	I	9:03
Side B:	II	15:25
Side C:	III	8:23
	IV	1:28
	V	1:47
Side D:	VI	8:23
	VII	1:01
	VIII	1:47

Written, Produced and Recorded by Florian Hecker
Software Design: Alberto de Campo, Tommi R. Keränen
Artwork on Cover and Inside: Carsten Höller

Layout: Tina Frank
Cut by Rashad @ Dubplates & Mastering
Semishigure SEMI 010 http://www.bottrop-boy.com info@bottrop-boy.com
© Florian Hecker 2007 Published by MuteSong Ltd. UK

Acknowledgements: Russell Haswell, Carl Michael von Hausswolff, Attilio Maranzano, Akiko Miyake

RCA



Victor

Headin' South

Southern Exposure

Side A Stereo
AFL1-3389-A

1 Headin' South 7:55
2 On Our Way 9:38

(Pedersen-Rodack)

Produced by Willi Morrison & Ian Guenther
A THREE HATS PRODUCTION

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1979 RCA RECORDS

RCA



Victor

Headin' South

Southern Exposure

Side B Stereo
AFL1-3389-B

1 Love Is 11:48
2 Tight Pants 6:01

(Pedersen-Rodack)

Produced by Willi Morrison & Ian Guenther
A THREE HATS PRODUCTION

TM(s) ® RCA CORP.—MADE IN U.S.A.
℗ 1979 RCA RECORDS

Featuring
the disco hits:

"HEADIN' SOUTH,"

"ON OUR WAY,"

"LOVE IS"

and

"TIGHT PANTS."

AFL1-3389

Hung Jury Records, Inc., P.O. Box 1454, Baltimore, MD 21203 (410) 258-1244 www.hungjuryrecords.com

HUNG JURY RECORDS

BOUNCE

Wylie McCroery

Side A

33 1/3 RPM

1. Album Version
2. Radio Version
3. Instrumental

Executive Producers: JM and DL
All tracks produced by KHRYS for Hung Jury Productions
All songs publishing: Woodlawn Boyz Music (BMI)
Marketed and Distributed by
Hung Jury Records, Inc.

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Hung Jury Records, Inc., P.O. Box 1454, Baltimore, MD 21203 (410) 258-1244 www.hungjuryrecords.com

HUNG JURY RECORDS

ROCK SOMEBODY / INDY OF THE EAST

Wylie McCroery (featuring Tonto)

Side B

33 1/3 RPM

1. Rock Somebody (Album Version)
2. Indy Of The East (Album Version)

Executive Producers: JM and DL
All tracks produced by KHRYS for Hung Jury Productions
All songs publishing: Woodlawn Boyz Music (BMI)
Marketed and Distributed by
Hung Jury Records, Inc.

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NOISE

INTERNATIONAL

S.A.D.O.

S.A.D.O.
PROMO I

STEREO

N 0115-5
45 rpm
℗ + © 1988

Side A

GAMBLIN' FOOL

3:18

Music: Ch. Kuhlmey · Lyrics: A. Cook

Re-recorded at PREUSSEN TONSTUDIO, Berlin
Published by Wintrup Music America Inc.

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INTERNATIONAL

S.A.D.O.

S.A.D.O.
PROMO I

STEREO

N 0115-5
45 rpm
℗ + © 1988

Side B

RICHES MAKES ENEMIES

3:19

Music: J. Powileit Lyrics: A. Cook

Published by Wintrup Music America Inc.

DI-WIN RECORDS



Side A
33 1/3 RPM
Stereo

Produced & Arranged By:
LUCAS JASMIN

NO. 105192119

Co-Producer:
Dianna Lee Finn
Pre-Production:
Teddy Studstill / Studstill Studio
Mfg.: Suntown Rec., Miami, Fl.

Dianna Lee Finn

"Merry Bells At Christmastime"

VOCAL 4:50

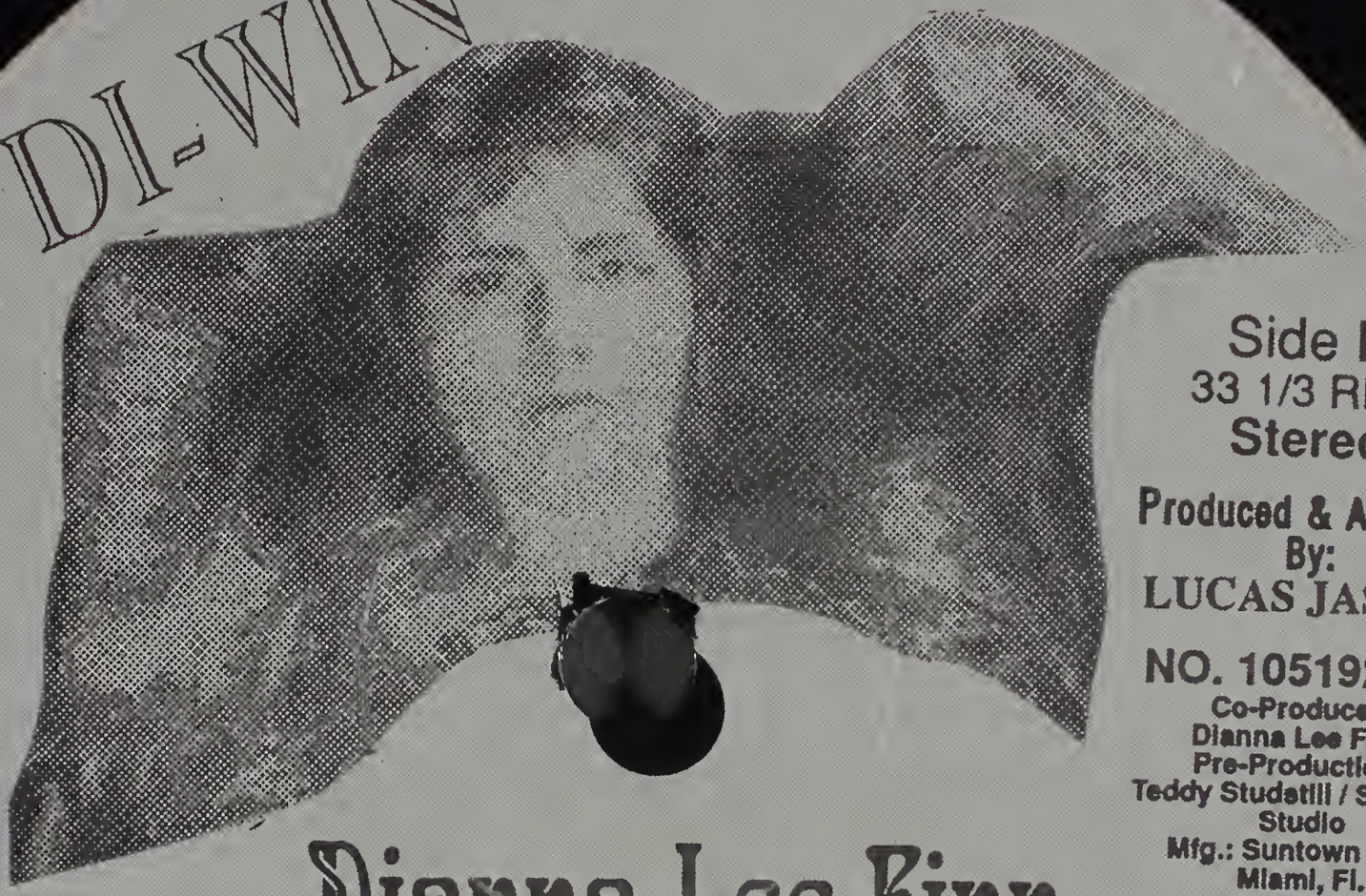
(Dianna Lee Finn)

Publisher: DI-WIN RECORDS 1988
Copyright: Dianna Finn DI-WIN RECORDS © ℗ 1988

Dedicated To: W. FOSTER

DIST.: JERRY BASSIN DISTRIBUTORS • MIAMI, FL. • (305) 621-0070 • J. PROFFITT, EXT. 277 • FAX (305) 621-0465

DI-WIN RECORDS



Side B
33 1/3 RPM
Stereo

Produced & Arranged By:
LUCAS JASMIN

NO. 105192119

Co-Producer:
Dianna Lee Finn
Pre-Production:
Teddy Studstill / Studstill Studio
Mfg.: Suntown Rec., Miami, Fl.

Dianna Lee Finn

"Merry Bells At Christmastime"

INSTRUMENTAL 4:50

(Dianna Lee Finn)

Publisher: DI-WIN RECORDS 1988

Copyright: Dianna Finn DI-WIN RECORDS © ℗ 1988

Dedicated To: W. FOSTER

DIST.: JERRY BASSIN DISTRIBUTORS • MIAMI, FL. • (305) 621-0070 • J. PROFFITT, EXT. 277 • FAX (305) 621-0465


spring
RECORDS
MILLIE JACKSON
45 RPM
STEREO
SIDE 1
26
PRO 195
(PRO 195-AS)
1a. MESS ON YOUR HANDS
(Sam Dees)
b. FINGER RAP
(M. Jackson/B. Shapiro)
Produced by Brad Shapiro & Millie Jackson
for Keishval Enterprises, Inc.
From album SP-1-6737 "HARD TIMES"
℗ 1982 PolyGram Records, Inc.
MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC. 810 SEVENTH AVENUE, NEW YORK, NY 10019


spring
RECORDS
MILLIE JACKSON
UNBLEEPED VERSION
CAUTION: AUDITION
45 RPM
STEREO
SIDE 2
26
PRO 195
(PRO 195-BS)
1a. MESS ON YOUR HANDS
(Sam Dees)
b. FINGER RAP
(M. Jackson/B. Shapiro)
Produced by Brad Shapiro & Millie Jackson
for Keishval Enterprises, Inc.
From album SP-1-6737 "HARD TIMES"
℗ 1982 PolyGram Records, Inc.
MANUFACTURED AND MARKETED BY POLYGRAM RECORDS, INC. 810 SEVENTH AVENUE, NEW YORK, NY 10019



YMCA (Parts 1 & 2)

The Village People 10:52 (126 BPM)

Intro	(32-32)
Break 1	(32)
Break 2	(32-32)
Break 3	(32-32)
Break 4	(32-32)
Break 5	(32-32)
End	Cold

Mix by Tim Robertson



Cantaloop

US 3 6:08 (116 BPM)

Intro	(32)
Break 1	(32)
Break 2	(32)
Break 3	(32-32-32)
End	Cold

Mix by Roonie G.

Got To Get It

Culture Beat 6:21 (133 BPM)

Intro	(32)
Break 1	(32)
Break 2	(32-32)
End	Cold

Mix by Rob Harvey

ZAZOO RECORDS

1909 CHEWING GUM HIT COMPANY

331/3 RPM
STEREO
HAL 12458



SIDE A

1. "CHEW IT, CHEW IT" • THE BUBBLE GUM MEGA MIX (Radio Edit) 4:47

2. "CHEW IT, CHEW IT" • THE BUBBLE GUM MEGA MIX (The Boo-Dah-Boo-Dah-Hit Mix) 6:15

CHEW IT, CHEW IT - THE BUBLEGUM MEGA MIX: a. The Bubble Gum Beat (Rocci, Lessenick / Bancroft, Rochelle) b. Chewy, Chewy (Levine, Resnick) c. Yummy, Yummy (Levine, Resnick) d.Simon Says (Chiprut) e. 1-2-3 Red Light (Trimachi) f. Mercy: Trad. (Arr. G. Rochelle) g. Get Up and Stamp Your Feet (Rocci / Rocci, Bancroft) h. Chewy Chewy (Levine, Resnick) i. Let's Do It (Rochelle) j. Doin' The Boo Dah (Rochelle)

SIDE B

3. GIMME YOUR LOVE 2:58 (Hömig, Gusovius, Rochelle / Rochelle, Hire) • 4. ROLL IT UP 5:32 (Obst, Schaue / Rochelle)

PRODUCED by G. ROCHELLE for CANDY MUSIC
PROGRAMMING by PURE ENERGY
RECORDED & MIXED at MAINSTREAM-STUDIO, COLOGNE and FAIRLAND STUDIOS, BOCHUM
LICENSED by CANDY-MUSIC

℗ 1993 Zazoo Records
Made in USA

MARKETED & DISTRIBUTED BY HOT PRODUCTIONS · 7360 SW 8 ST · MIAMI, FL 33155


THE
BUBBLEGUM
MEGAMIX



SIDE A
SSL-0016

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Carnival Woman	4.30
Crawfie	3.47
Bocgie Beat '77	4.04
Music Pan	3.27
My Parade	4.05

All songs composed and sung by
Slinger Francisco
Arranged by U. Belfast & S. Francisco



SIDE B
SSL-0016

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Woop Wine 3.37
Sexy 4.30
Tell San Fernando 3.28
Mr. Mama Yoh 3.50
The Old Bed 3.50

All songs composed and sung by
Slinger Francisco
Arranged by U. Belfast & S. Francisco

Portrait®

LORIMAR™

DEMONSTRATION—NOT FOR SALE

33⅓ RPM

STEREO

℗ 1980 CBS Inc.

AS 886

XSM 168407

Time: 3:13

BOB COOK

WHO SHOT J.R.

-B. Cook-

Publisher: Home Grown Music/Waterhole 1 Music (BMI)

Arranged and Produced by Bob Jenkins
for Family Productions

Executive Producers: Artie Ripp, Lennie
Petze and Jay Levy

Portrait is a trademark of CBS Inc

Portrait®

LORIMAR™

DEMONSTRATION—NOT FOR SALE



33⅓ RPM

STEREO

℗ 1980 CBS Records

AS 886
XSS 168408
Time: 3:47

LARRY HAGMAN

BALLAD OF THE GOOD LUCK CHARM

-M. Murray - P. Callander-

Publisher: Pending

Produced by Mitch Murray and Peter Callander

Executive Producers: Artie Ripp, Lennie Petze and Jay Levy

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PANTHER
RECORDS

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£699
1300171

Unity
104

Bernie Senensky
FRIDAY THE 14TH

SIDE ONE

EPIPHANY (B. Senensky) 6:40
WHITE'S BLUES (B. Senensky) 7:05
STEPPIN' * (Don Menza) 4:56

All tunes published by: Beloved Gift Music (PROCAN)
except * Rodon Music Co. (ASCAP)

WRC1-6065

Unity

104

Bernie Senensky

FRIDAY THE 14TH

SIDE TWO

FRIDAY THE 14TH (B. Senensky) 5:43
PEPPER'S GONE (B. Senensky) 4:04
IF I SHOULD LOSE YOU + (Al Robin/R. Rainger) 8:43

All tunes published by: Beloved Gift Music (PROCAN)
except + Famous Music Corp.
WRC1-6065



ONE GROOVY COCOANUT

featuring Angela Lewis

Day Dream Side

Stereo
33 1/3 RPM
LPR11212-A



Dream Come True

1. 12" Vocal Mix (9:00)
2. 12" Vocal Inst. (9:00)
3. Radio Edit (4:30)

(Brian Bristol / Angela Lewis, BMI)

Executive Producers
Yhorgos "Panama" Pinto for D2E Productions Inc.
and One Groovy Cocoanut for Tapia House Prod.
Produced, Arranged and Mixed by
One Groovy Cocoanut for Tapia House Productions
Recorded at "The Funklab", Wheaton, MD
Digital Edits by Jeff Jacobson at
Kitchen Sync Prod., Silver Spring, MD

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LISTENIN PARLOR

ONE GROOVY COCOANUT

featuring Angela Lewis

Nocturn Side

Stereo
33 1/3 RPM
LPR11212-B



Dream Come True

1. **Deep Vocal**
2. **Deep Instrumental**

(Brian Bristol / Angela Lewis, BMI)

Executive Producers
Yhorgos "Panama" Pinto for D2E Productions Inc.
and One Groovy Cocoanut for Tapia House Prod.
Produced, Arranged and Mixed by
One Groovy Cocoanut for Tapia House Productions
Recorded at "The Funklab", Wheaton, MD
Digital Edits by Jeff Jacobson at
Kitchen Sync Prod., Silver Spring, MD

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ALLEN
STREET
NYC

ALLEN ST. NYC PRESENTS

"LA FACTORIA DEL SABOR"

SIDE A

ASP #005



LIMITED EDITION VINYL

A1. FLAVA FACTORY - OOH AHH
A2. TWO X 2 - THE WAY YOU SHAKE IT

ALLEN ST. NYC 212-254-4500
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ALLEN
STREET
NYC

ALLEN ST. NYC PRESENTS

"LA FACTORIA DEL SABOR"

SIDE B

ASP #005



LIMITED EDITION VINYL

B1. J. PIMPSTA - MERENGUE FUNK DANCE
B2. INDIGO & JOHNNY RAP - QUIEN TIENE TU AMOR

ALLEN ST. NYC 212-254-4500
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©2002

KAI-SUN

MATEEN

SIDE B

4) RADIO MIX (16TH)
5) INSTRUMENTAL (16TH)
6) A CAPPELLA

PRODUCED BY:
WALTER R. BROOKS JR. AND
KEVIN GRADY
RECORDED @ CYBERTIME AND
MIXED BY: HERM HINES
MASTERED BY: HERB POWERS JR.
@ THE HIT FACTORY

NJM
entertainment

"THOW U'R HANDS UP"

K. GAINES, W. BROOKS
ADDIE'S BOY'S MUSIC (ASCAP) MESEE COHEN MUSIC (BMI)

NJM ENTERTAINMENT 292 14TH AVE PENTHOUSE SUITE NEWARK NJ. 07103 (732) 921-0470



©2002

KAI-SUN

MATEEN

SIDE A

1) RADIO MIX
2) INSTRUMENTAL
3) A CAPPELLA / GTR

PRODUCED BY:
WALTER R. BROOKS JR. AND
KEVIN GRADY
RECORDED @ CYBERTIME AND
MIXED BY: HERM HINES
MASTERED BY: HERB POWERS JR.
@ THE HIT FACTORY

njm entertainment

"THOW U'R HANDS UP"

K. GAINES, W. BROOKS
ADDIE'S BOY'S MUSIC (ASCAP) MESEE COHEN MUSIC (BMI)

NJM ENTERTAINMENT 292 14TH AVE PENTHOUSE SUITE NEWARK NJ. 07103 (732) 921-0470

MERCURY

DAVID MORALES
& THE BAD YARD CLUB

THE PROGRAM

SIDE A



422 862 799-1

1. THE PROGRAM (RAGGA HOUSE MIX)
   (8:17)

2. THE PROGRAM (RED ZONE MIX)
   (7:04)

MERCURY

DAVID MORALES
& THE BAD YARD CLUB

THE PROGRAM

SIDE B

422 862 799-1

1. THE PROGRAM (BLAH BLAH BLAH MIX) (6:41)
2. THE PROGRAM (SOUL ASSASSINS RE-MIX) (4:56)
3. THE PROGRAM (4:33)


SkyLyne Records
SLR-1005
Da'Vida
Side 1
Manufactured & Distributed,
Under License by SkyLyne Records
(415) 453-6270
Is It Sin (Club Mix) 5:42 (ASCAP)
Written and performed by Da'Vida,
produced by Michael Pantaleone
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SkyLyne Records
SLR-1005
Da'Vida
Side 2
Manufactured & Distributed,
Under License by SkyLyne Records
(415) 453-6270
Is It Sin (Radio Mix) 3:04 (ASCAP)
No Strings Attached 2:53 (ASCAP)
Written, perfor.ned and
produced by Da'Vida
(c) (p) 1992 Pantal Productions (ASCAP)
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M.C. LATINA

"YOUR BOYFRIENDS A FREAK"
(TU NOVIO ES RARO)

LATIN BASS RAP
FROM THE ALBUM
"GET TO YOU"

BAX 3000 S2

DR DRE

"HOUSE CALLS"

HOT NEW REMIX

FEATURING

THE WORLD CLASS WRECKIN' CRU'

FROM THE ALBUM

"GOLD"

BAX 3000 S1

BASIX

MUSIC

DR DRE

AND THE WORLD CLASS WRECKIN' CRU'

BAX 3000
SIDE A

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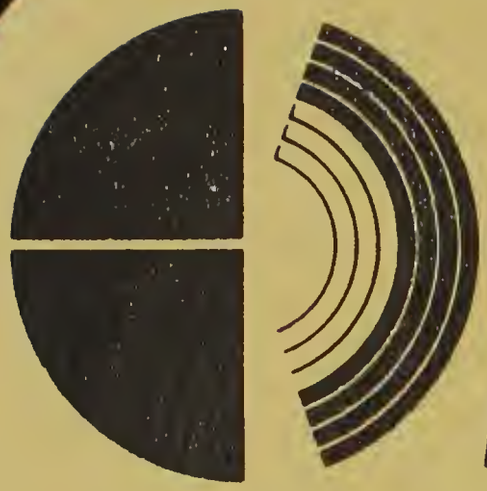
HOUSE CALLS

1. RADIO VERSION — 3:59
2. ALBUM VERSION — 5:16

Produced by - The Cru'/Publishers - Malasong Music BMI and Lonhop Music BMI

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BASIX
music
M.C. LATINA
BAX 3000
SIDE AA
PROMOTIONAL USE
ONLY - NOT FOR SALE
1. YOUR BOYFRIENDS A FREAK — 3:43
2. DANCE TO THE MUSIC — 3:12
Produced by - Greg Dalton/Executive
Producer - David Williams
℗© 1993 SOH DISTRIBUTORS NETWORK



ELECTROSOUND GROUP

MIDWEST, INC.

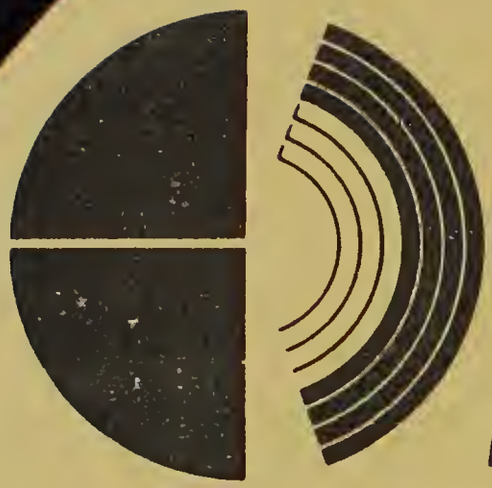
Side A

SHELBYVILLE, INDIANA 46176 317-392-4161
TWX: 810-260-2618 ES GRP SHEL

TEST PRESSING

Jesse Johnson

SLY Stone



ELECTROSOUND GROUP

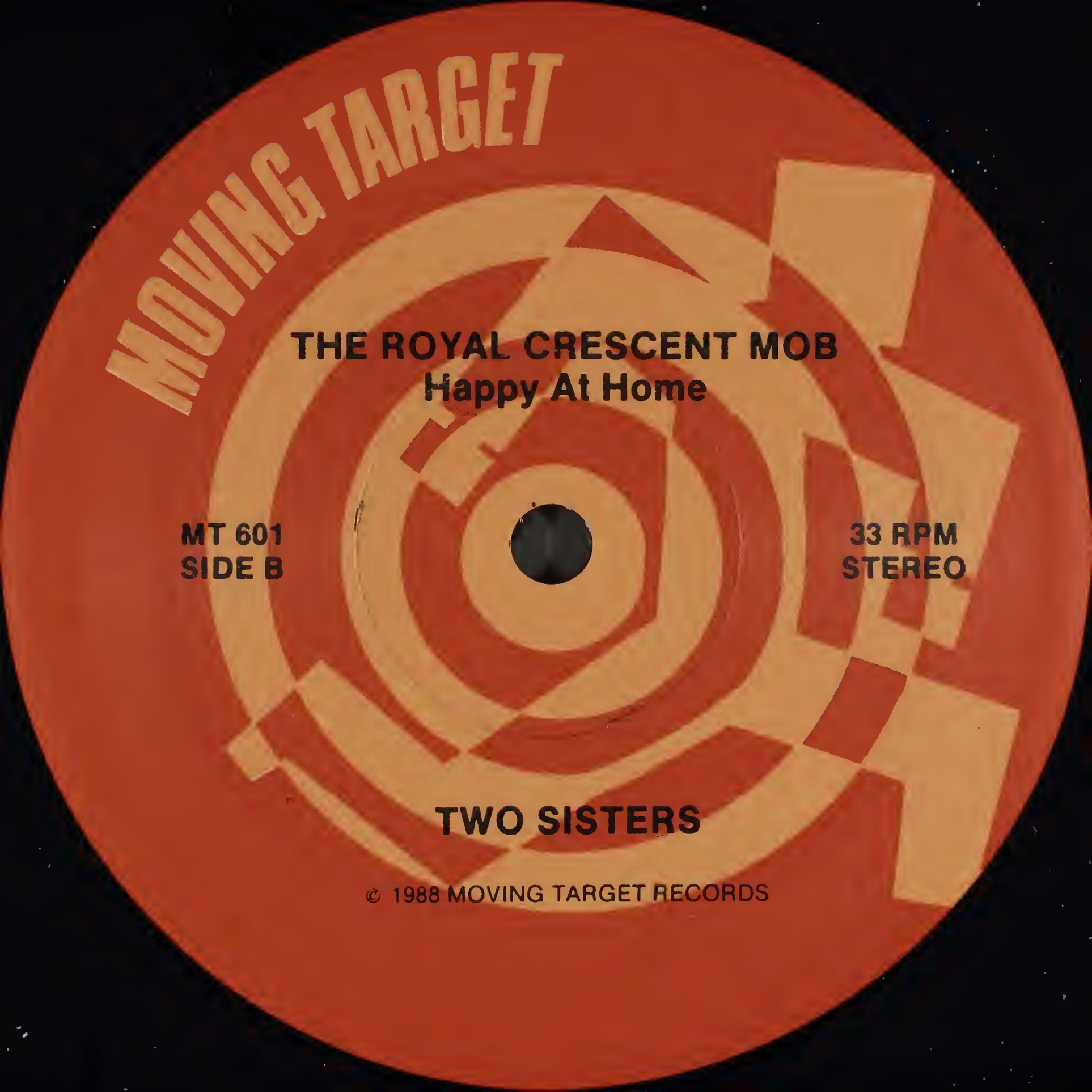
MIDWEST, INC.

Side B

SHELBYVILLE, INDIANA 46176 317-392-4161
TWX: 810-260-2618 ES GRP SHEL

TEST PRESSING


MOVING TARGET
THE ROYAL CRESCENT MOB
Happy At Home
MT 601
SIDE A
33 RPM
STEREO
HAPPY AT HOME
© 1988 MOVING TARGET RECORDS

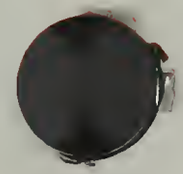

MOVING TARGET
THE ROYAL CRESCENT MOB
Happy At Home
MT 601
SIDE B
33 RPM
STEREO
TWO SISTERS
© 1988 MOVING TARGET RECORDS

THOSE Phillies THRILL ME

(Go Phillies Go)

1

STEREO
33 1/3 RPM





JACAVAN RECORDS
EBP819

The Business

1. **Those Phillies Thrill Me** (4:11)
2. **Those Phillies Thrill Me** (6:01)
(Extended Mix)

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Produced by The Business • Recorded at The Business Studio
Engineered and Mixed by Greg Carrozza

For more info: (215) 336-5101

THOSE Phillies THRILL ME

(Go Phillies Go)

2

STEREO
33 1/3 RPM



JACAVAN RECORDS
EBP819

The Business

1. **Always With Me** (3:29)
2. **Watch Me** (4:07)

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Engineered and Mixed by Greg Carrozza

For more info: (215) 336-5101


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Capitol
REG. U.S. PAT. OFF.
Capitol MARCA REG.
DISCO 74
8523
S-96156
STEREO
33 1/3 RPM
GAYE EVERS & NITELITE
BODY PARTY
(P. Desario-G. Evers)
Yannakis Music/Warhorse Music-PROCAN
Time – 8:10
Produced by Gaye Evers
Re-mixed by Pat Desario
Recorded in Canada
℗1979 John Pantis
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Capitol
REG. U.S. PAT. OFF.
Capitol MARCA REG.
DISCO 74
8523
S-96156B
STEREO
33 1/3 RPM
GAYE EVERS & NITELITE
BODY PARTY (Short version)
(P. Desario-G. Evers)
Yannakis Music/Warhorse Music-PROCAN
Time – 3:35
Produced by Gaye Evers
Recorded in Canada
℗1979 John Pantis
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READY OR NOT RECORDS

SIDE A

33 1/3 RPM STEREO

recorded & mixed at
READY OR NOT STUDIO

R.O.N. 0052

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℗ SO WHAT PUBLISHING
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212 491 7253
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1. short version
2. long version

music produced by Sweets
lyrics by Bobby Daniel
executive producer: R.O.N.

BOBBY DANIEL

juicy



SIDE B

33 1/3 RPM STEREO

recorded & mixed at
READY OR NOT STUDIO

R.O.N. 0052

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1. club mix
2. short version
3. instrumental

music produced by Sweets
lyrics by Bobby Daniel
executive producer: R.O.N.

BOBBY DANIEL

come 2 my rescue


PRC
PRC RECORDING COMPANY
1600 RICH ROAD, RICHMOND, INDIANA, 47374
TEST PRESSING
A
SELECTION NO.


PRC
PRC RECORDING COMPANY
1600 RICH ROAD, RICHMOND, INDIANA, 47374
TEST PRESSING
SELECTION NO.

Sylvia C.

Stereo
Side A
33⅓ rpm

SC-1 A
Engineered by
Michael G. &
Brian Drago
Produced by ALI

MEN
(You Can't Live Without Them)

1. RADIO MIX 4:11
2. DRIVIN' MIX 4:03

(S.C. BELINFANTE)

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Sylvia C.

Stereo
Side B
33⅓ rpm

SC-1 B
Engineered by
Michael G. &
Brian Drago
Produced by ALI

MEN
(You Can't Live Without Them)

1. SIZZLIN' HOT MIX 3:54
2. SHOPPIN' MIX 3:18

(S.C. BELINFANTE)

© 1987 YORGO MUSIC BMI

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Arranged by
Obie Jessie
Engineer:
G. Stern
33⅓ RPM

PR12-01-A
TIME: 5:55
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STEREO

DON'T FIGHT YOUR LADY

(J.G. James)

OBIE JESSIE

Produced by J.G. James



Arranged by
B. Batie
Engineer:
C. Rosa

33⅓ RPM

PR12-01-B

TIME: 5:50

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STEREO

I WANT TO FULFILL YOUR NEEDS

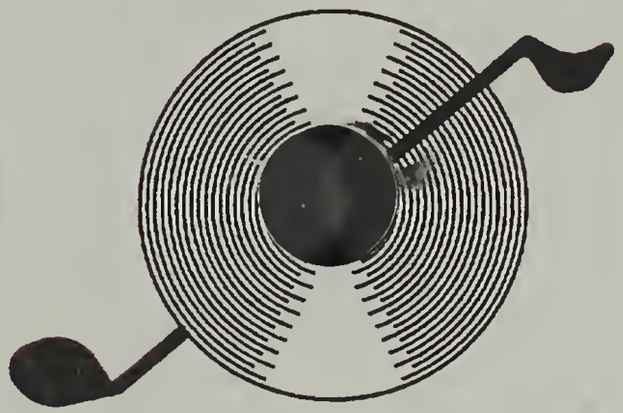
(J.G. James)

OBIE JESSIE

Produced by J.G. James

LIBERTY

Produced by
A. Messam
(301) 773-4991
(301) 927-4894
Arranged by
A. Autry &
D. Randall



SIDE A
33 1/3 RPM
STEREO
AVL92089

SWITCH TO GET RICH

(A. Messam)

KILLA–FONZ

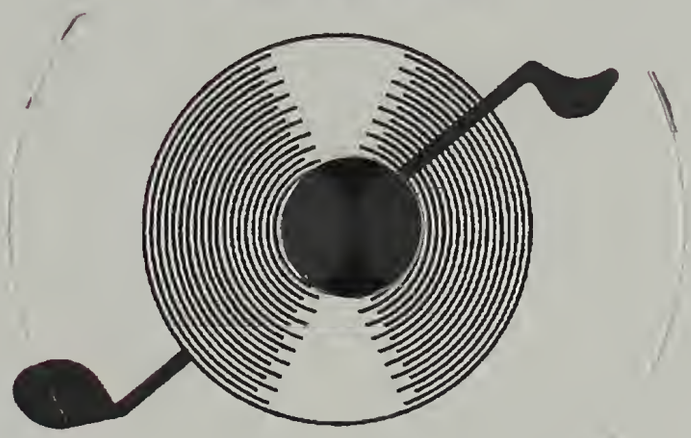
Tempo: Lib–A–Rena

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LIBERTY



Produced by
A. Messam
(301) 773-4991
(301) 927-4894
Arranged by
A. Autry &
D. Randall



SIDE **B**
33 1/3 RPM
STEREO
AVL92089

SWITCH TO GET RICH

1. Hip–Hop–Mix
2. Instrumental

Tempo: Lib–A–Rena

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Hecker, Höller, Tracks
Side A
1 9:03


Hecker, Höller, Tracks
Side B
II 15:25


Hecker, Höller, Tracks
Side C
III 8:23
IV 1:28
V 1:47


Hecker, Höller, Tracks
Side D
VI 8:23
VII 1:01
VIII 1:47


12
Rounds
pleasant smell
featuring tracks rethought by
nine nich nails
and remixes by
sniper
int8p-6369